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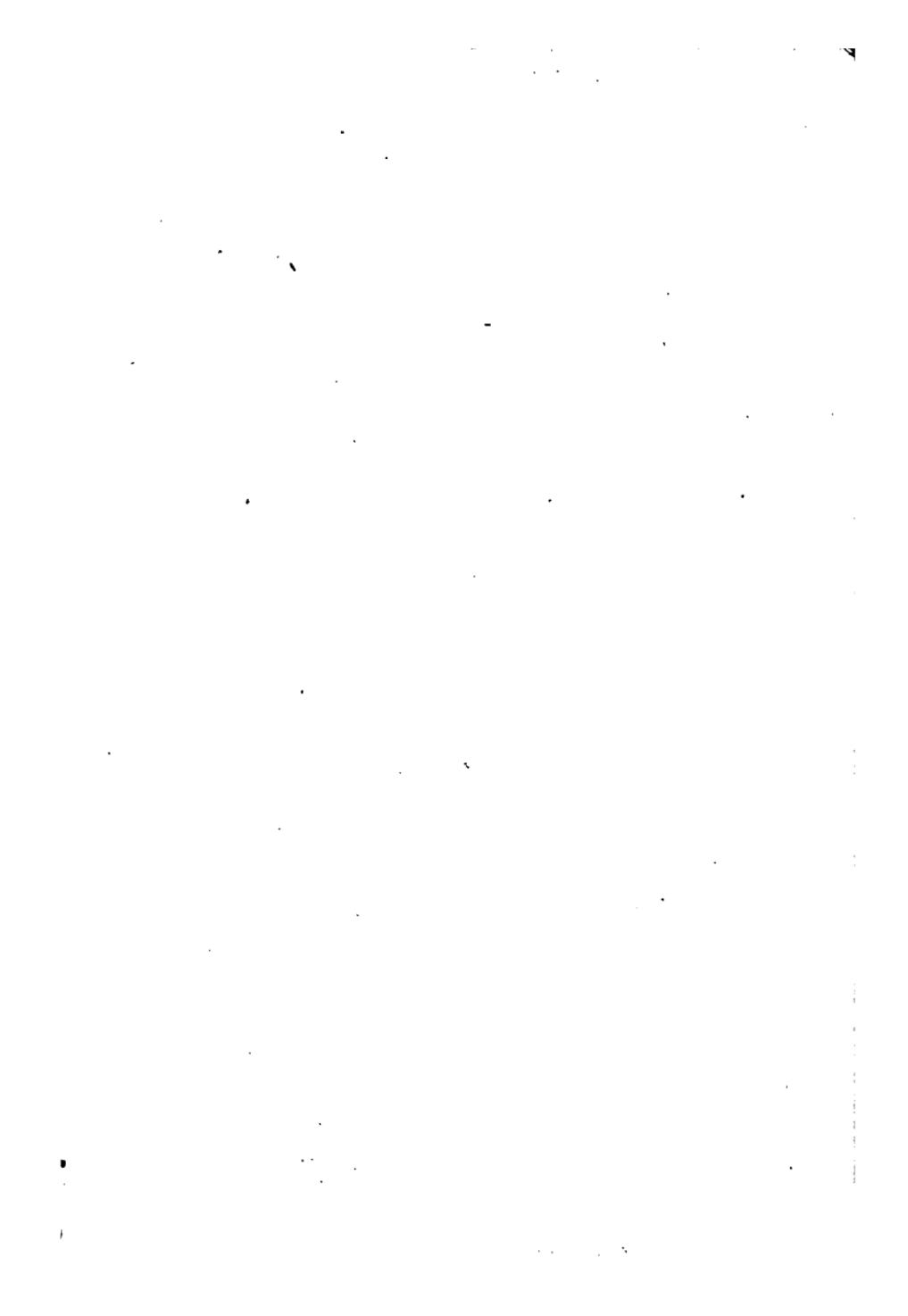
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A D V E R T I S E M E N T.

THE publication of this edition of Sophocles in single plays has been interrupted by an illness. In resuming it, a few more prefatory words may be permitted.

In interpreting Sophocles as far as we could from himself, and with the help of the contemporary and earlier Greek literature, we have not neglected the study of commentators, who, besides accumulating parallel passages, have exhausted almost all possible interpretations, and have displayed great ingenuity in textual emendation. While acknowledging, as every student of Greek must do, our deep obligation to their labours, we cannot undertake to refer each interpretation to the person who first thought of it, whether he be a nameless scholiast, or a well-known scholar of this century. Our work in this respect has been mainly one of selection, and we have often had to ask ourselves, which of various meanings, familiar from our schooldays or recently suggested, is most likely to be the meaning of Sophocles in this play? But every interpreter, when he is closely acquainted with his author, will obtain most light from the immediate study of the text.

The most recent editions of the *Ajax* in this country have been those of Jebb and Blaydes. The former of these is too well known to need remark. But it is due to Mr. Blaydes, and the more so as our critical method is widely different from his, to say that the student who is not repelled by

some irrelevancies, and by conjectures of very unequal merit, will find in his notes many wise and sober judgments, as might be expected from one who has laboured so long and faithfully as an editor of Sophocles.

In adhering to our 'conservative' text, we do not mean to say that Sophocles is entirely free from corruption, although we think him to be far more so than it has recently been the fashion to assume. But there is no Greek author (hardly excepting Aeschylus) to whom the application of conjectural emendation is more hazardous. Even if we knew more facts than ever can be known about the Greek of the transition period, the best scholar would seldom be able to tell with precision what word the subtle inventive art of Sophocles *must* have chosen to complete a context that now seems to us imperfect. Some apparent defects disappear on further study: others come more into prominence, and here, if anywhere, conjecture may be busy. But beyond the rejection of a few obvious interpolations, and the restoration of a sentence here and there by the addition or change of a letter or two, little has hitherto been effected in the conjectural emendation of Sophocles. And in many instances the want of confidence in the MS. text, which is induced by the *cacoethes* of conjecture, has blinded acute and subtle intellects to the true meaning.

Amongst the more recent German editions, those of G. Wolff and Seyffert deserve especial notice. But these editors, although they have made many ingenious suggestions, have not superseded the work of Hermann, Lobeck, Schneidewin and Dindorf. Of earlier editions by English scholars that of Linwood with Latin notes is one of the most useful.

L. C.

AIAΣ.

B

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ

ΝΑΥΤΩΝ.

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ΚΩΦΑ ΠΡΟΣΩΠΑ.

ΕΥΡΥΣΑΚΗΣ. ΠΑΙΔΑΓΩΓΟΣ. ΣΤΡΑΤΟΚΗΡΥΞ.

ΑΘΗΝΑ.

Ἄει μέν, διὰ παῖ Λαρτίου, δέδορκά σε
πεῖράν τιν' ἔχθρῶν ἀρπάσαι θηρώμενον
καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς δρῶ
Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,
πάλαι κυνηγετοῦντα καὶ μετρούμενον
ἴχνην τὰ κείνου νεοχάραχθ^ο, δπως θῆγ^ε
εἰτ' ἔνδον εἰτ' οὐκ ἔνδον. εὐδέ σ' ἐκφέρει
κυνὸς Λακαίνης ὡς τις εἴρινος βάσις.
ἔνδον γάρ δινήρ ἀρτι τυγχάνει, κάρα
στάζων ίδρωτι καὶ χέρας ξιφοκτόνους.
καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνει πύλης
εἴτ' ἔργον ἔστιν, ἐννέπειν δὲ δου χάρι
σπουδὴν ἔθου τήνδ^ο, ὡς παρ' εἰδυίας μάθης.

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ΟΔΥΣΣΕΥΣ.

δι φθέγμ^ο 'Αθάνας, φιλτάτης ἐμοὶ θεῶν,
ώς εὐμαθές σου, καὶ ἀποπτος ἡς ὅμως,
φώνημ^ο ἀκούν καὶ ξυναρπάζω φρενὶ
χαλκοστόρμου κώδωνος ὡς Τυρσηικῆς.
καὶ νῦν ἐπέγνως εὐδ^ο μ' ἐπ' ἀνδρὶ δυσμενεῖ
βάσιν κυκλοῦντ^ο, Αἴαντι τῷ σακεσφόρῳ.
κείνου γάρ, οὐδέν^ο ἀλλον, ἰχνεύω πάλαι.
φυκτὸς γάρ ἡμᾶς τῆσδε πρᾶγος ἀσκοπον
ἔχει περάνας, εἴπερ ἔλργαστας τάδε.
ἴσμεν γάρ οὐδὲν τρανές, ἀλλ' ἀλώμεθα.
κάγω 'θελουτῆς τῷδ^ο ὑπεζύγην πόνῳ.
ἔφθαρμένας γάρ ἀρτίως εύρισκομεν
λείας διάσας καὶ κατηναρισμένας

ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.
 τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.
 καὶ μοὶ τις ὀπτήρ αὐτὸν εἰσιδὼν μόνον
 πηδῶντα πεδία σὸν νεορράντφ ξίφει
 φράζει τε καδὴλωσεν εὐθέως δ' ἐγώ
 κατ' ἔχνος ἄστω, καὶ τὰ μὲν σημαίνομαι,
 τὰ δ' ἐκπέπληγμαι, κούκ ἔχω μαθεῖν ὅπου.
 καιρὸν δ' ἐφήκεις πάντα γὰρ τά τ' οὖν πάρος
 τά τ' εἰσέπειτα σῇ κυβερνῶμαι χερί.

30

ΑΘ. ἔγγων, Ὁδυσσεῦ, καὶ πάλαι φύλαξ ἔβην
 τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγίᾳ.

ΟΔ. ἡ καὶ, φίλη δέσποινα, πρὸς καιρὸν ποιῶ;

ΑΘ. ὡς οἵστιν ἀνδρὸς τούδε τάργα ταῦτά σοι.

ΟΔ. καὶ πρὸς τί δυσλόγιστον ὡδ' ἥξεν χέρα;

40

ΑΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὅπλων.

ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;

ΑΘ. δοκῶν ἐν ὑμῖν χείρα χράινεσθαι φόνῳ.

ΟΔ. ἡ καὶ τὸ βούλευμ' ὡς ἐπ' Ἀργείοις τόδ' ἦν;

ΑΘ. κλιν ἐξέπραξατ', εἰ κατημέλησ' ἐγώ.

45

ΟΔ. ποίασι τὸλμαις τάσδε καὶ φρενῶν θράσει;

ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος δρμάτων μόνος.

ΟΔ. ἡ καὶ παρέστη κάπι τέρμ' ἀφίκετο;

ΑΘ. καὶ δὴ πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.

ΟΔ. καὶ πῶς ἐπέσχε χείρα μαυμῶσαν φόνου;

50

ΑΘ. ἔγώ σφ' ἀπέίργω, δυσφόρους ἐπ' ὅμμασι

γνώμας βαλοῦσα, τῆς ἀνηκέστου χαρᾶς,

καὶ πρός τε ποίμνας ἐκτρέπω σύμμικτά τε

λείας ἄδαστα βουκόλων φρουρήματα.

ἴνθ' εἰσπεσὼν ἔκειρε πολύκερων φόνου

55

κύκλῳ φραχίζων κάδόκει μὲν ἔστθ' ὅτε

δισσοὺς Ἀτρείδας αὐτόχειρ κτείνειν ἔχων,

ὅτ' ἀλλοτ' ἀλλον ἐμπίτνων στρατηλατῶν.

ἔγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις

δτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.

60

καπειτ', ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,
τοὺς ζῶντας αὐτὸν δεσμοῖσι συνδήσας βοῶν
ποίμνιας τε πάσας εἰς δόμους κομίζεται,
ώς ἄνδρας, οὐχ ως εὔκερων ἄγραν ἔχων.

καὶ νῦν καπ' οἴκους συνδέτους αἰκίζεται.

δείξω δὲ καὶ σοι τήνδε περιφανῆ μόσον,
ώς πάσιν Ἀργείοισιν εἰσιδὼν θροής.

Θαρσῶν δὲ μίμητε μηδὲ συμφορὰν δέχουν
τὸν ἄνδρον· ἔγὼ γάρ δομάτων ἀποστρόφους

αὐγὰς ἀπείρεν σὴν πρόσσοψιν εἰσιδεῖν.

οὐτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας
δεσμοῖσις ἀπευθύνοντα προσμολέννυν καλῶ·

Αἴαντα φωνῶν στείχει δωμάτων πάρος.

ΟΔ. τί δρᾶς, Ἀθάνα; μηδαμῶς ἔξω καλεῖ

ΑΘ. οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς;

ΟΔ. μὴ πρὸς θέῶν, ἀλλ' ἔνδον ἀρκεῖτω μένων.

ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνήρ δός ἦν;

ΟΔ. ἔχθρος γε τῷδε τάνδρι καὶ ταῦν ἔτι.

ΑΘ. οὐκον γέλως θῆστος εἰς ἔχθρον γελᾶν;

ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.

ΑΘ. μεμηρότ' ἄνδρα περιφανῶς ὀκνεῖς θεῖεν;

ΟΔ. φρονοῦντα γάρ νυν οὐκ ἀν ἔξεστην ὀκνεῖν.

ΑΘ. ἀλλ' οὐδὲ νῦν σε μὴ παρόντα θῆη πελαστί.

ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς δρᾶ;

ΑΘ. ἔγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.

ΟΔ. γένοιτο μένταν πᾶν θεοῦ τεχνωμένου.

ΑΘ. σίγα νυν ἔστως καὶ μέν' ως κυρεῖς ἔχων.

ΟΔ. μένοιμ' ἀντί θηθελον δὲν ἐκτὸς διν τυχεῖν.

ΑΘ. ω οὐτος, Αἴας, δεύτερον σε προσκαλῶ.

τί βαιδὸν οὐτως ἐντρέπει τῆς συμμάχου;

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85

90

δ χαῖρ' Ἀθάνα, χαῖρε Διογενὲς τέκνον,
ώς εὐ παρέστης· καὶ σε παγχρύσοις ἔγδ
στέψω λιφύρους τῆσδε τῆς ἄγρας χάριν.

ΑΘ. καλῶς ἔλεξας. ἀλλ' ἐκείνο μοι φράσον,
ἔβαψας ἔγχος εὐ πρὸς Ἀργείων στρατῷ; 95

ΑΙ. κόμπος πάρεστι κούκ ἀπαρνοῦμαι τὸ μῆ.

ΑΘ. ἡ καὶ πρὸς Ἀτρείδαισιν ἥχμασσας χέρα;

ΑΙ. ὁστ' οὐποτ' Λίανθος οἴδ' ἀτιμάσσουσ' ἔτι.

ΑΘ. τεθνάσκως ἀνδρες, ὡς τὸ σὸν ἔνυηκ' ἔγώ.

ΑΙ. θανόντες ἥδη τάμ' ἀφαιρείσθων ὅπλα. 100

ΑΘ. εἰεν, τί γάρ δὴ παῖς ὁ τοῦ Λαερτίου,
ποῦ σου τύχης ἔστηκεν; ἡ πέφευγέ σε;

ΑΙ. ἡ τούπιτριπτον κίναδος ἔξηρου μ' ὅπου;

ΑΘ. ἔγωγ· Ὁδυσσέα τὸν σὸν ἐνστάτην λέγω.

ΑΙ. ἥδιστος, ὡς δέσποινα, δεσμώτης ἔσω 105
θακεῖ· θανέν γάρ αὐτὸν οὐ τί πω θέλω.

ΑΘ. πρὶν ἀν τί δράσης ἡ τί κερδάνης πλέον;

ΑΙ. πρὶν ἀν δεθεὶς πρὸς κίον' ἔρκειον στέγης

ΑΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν;

ΑΙ. μάστιγι πρῶτον ὥστα φοινιχθεὶς θάνη. 110

ΑΘ. μὴ δῆτα τὸν δύστηνον ὥδε γ' αἰκίσῃ.

ΑΙ. χαίρειν, Ἀθάνα, τᾶλλος ἔγώ σ' ἐφίέμα·
κείνος δὲ τίσει τήνδε κούκ ἀλλην δίκην.

ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἥδε σοι τὸ δρᾶν,
χρῶ χειρί, φείδου μηδὲν ὀντερ ἐννοεῖς. 115

ΑΙ. χωρῷ πρὸς ἔργον· τοῦτό σοι δὲ ἐφίέμα,
τοιάνδ' ἀεὶ μοι σύμμαχον παρεστάναι.

ΑΘ. δρᾶς, Ὁδυσσεῦ, τὴν θεῶν ἴσχὺν ὅση;
τούτου τίς ἀν σοι τάδρος ἡ προνούστερος, 120

ἡ δρᾶν ἀμέινων εὐρέθη τὰ καίρια;

ΟΔ. ἔγὼ μὲν οὐδέν' οἴδ'. ἐποικτείρω δέ νιν
δύστηνον ἔμπησ, καίπερ ὄντα δυσμενῆ,
δθούνεκ' ἀττη συγκατέζευκται κακῆ,
οὐδὲν τὸ τούτου μᾶλλον ἡ τούμδον σκοπῶν.
δρῶ γάρ ἡμᾶς οὐδὲν ὄντας ἀλλο πλὴν
εἴδωλ', ὅσοιπερ ξῶμεν, ἡ κούφην σκιάν. 125

ΑΘ. τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον

μηδέν ποτ' εἴπης αὐτὸς εἰς θεοὺς ἡπος,
μηδ' ὄγκον ἀρη μηδέν', εἴ τινος πλέον
ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτουν βάθει.
ὡς ἡμέρα κλίνει τε κάνάγει πᾶλιν
ἀπαντα τάνθρώπεια· τοὺς δὲ σώφρονας
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακούς.

130

ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου
Σαλαμῖνος ἔχων βάθρον ἀγχιμάλου,
σὲ μὲν εὐ πράσσοντ' ἐπιχαίρω·
σὲ δὲ ὅταν πληγὴ Διὸς ἢ ζαμενῆς
λόγος ἐκ Δαναῶν κακόθρους ἐπιβῆ,
μέγαν δικον ἔχω καὶ τεφόβημα
πτηνῆς ὡς ὅμιμα πελείας.

135

ώς καὶ τῆς νῦν φθιμένης νυκτὸς
μεγάλοις θόρυβοι κατέχουσ' ἡμᾶς
ἐπὶ δυσκλείᾳ, σὲ τὸν ἵππομανῆ
λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν
βοτά καὶ λείαν,
ηπερ δοριληπτος ἔτ' ἡν λοιπή,

140

κτείνοντ' αἴθων σιδήρῳ.
τοιούσδε λόγους ψιθύρους πλάσσων
εἰς δια φέρει πᾶσιν Ὀδυσσεύς,
καὶ σφόδρα πείθει. περὶ γάρ σοῦ νῦν
εἴπειστα λέγει, καὶ πᾶς δὲ κλύων
τοῦ λέξαντος χάρει μᾶλλον
τοῖς σοῖς ἀχεσιν καθυβρίζων.

145

τῶν γάρ μεγάλων ψυχῶν ἵεις
οὐκ ἀν ἀμάρτοι· κατὰ δὲ ἀν τις ἐμοῦ
τοιαῦτα λέγων οὐκ ἀν πείθοι.
πρὸς γάρ τὸν ἔχονθ δ φθόνος ἔρπει.
καίτοι σμικροὶ μεγάλων χωρὶς
σφαλερὸν πύργου ρῦμα πέλονται·
μετὰ γάρ μεγάλων βαυδὸς ἄριστ' ἀν

150

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καὶ μέγας δρθοῖθ' ὑπὸ μικροτέρων.
 ἀλλ' οὐ δυνατὸν τοὺς ἀνόητους
 τούτων γνώμας προδιδάσκειν.
 ὑπὸ τοιούτων ἀδρῶν θορυβεῖ,
 χῆμεῖς οὐδὲν σθένομεν πρὸς ταῦτ^ο
 ἀπαλέξασθαι σοῦ χωρίς, ἀναξ.
 ἀλλ' ὅτε γάρ δὴ τὸ σὸν ὅμι^ο ἀπέδραν,
 παταγοῦσιν ἀτε πτηνῶν ἀγέλαι·
 μέγαν αἰγυπιὸν δὲ ὑποδέσσατες
 τάχ^ο ἀν, ἔξαιφνης εἰ σὺ φανεῖς,
 σιγῇ πτήξειαν ἄφωνοι.

165

στρ. Ἡ ρά σε Ταυροπόλα Διὸς Ἀρτεμις,—
 ὡ μεγάλα φάτις, ὡ
 μάτερ αἰσχύνας ἐμᾶς,—
 ὥρμασε πανδάμους ἐπὶ βοῦς ἀγελαίας;
 ἡ πού τις νίκας ἀκάρπωτον χάριν,
 ἡ ρά κλυτῶν ἐνάρων φευσθείσ^ο, ὁδώροις εἴτ^ε ἐλαφαβολίαις·
 ἡ χαλκοθράραξ *αὐ τιν^ο Ἐνυάλιος
 μορφὰν ἔχων ἔνυοῦ δορδες ἐπυχίοις
 μαχαναῖς ἐτίσατο λώβαν;

175

ἀντ. Οὐ ποτε γάρ φρενόθεν γ' ἐπ' ἀριστερά,
 παῖ Τελαμῶνος, ἔβας.

180

τόστον ἐν ποίμναις πίτνων·
 ἥκοι γάρ ἀν θεία νόσος· ἀλλ' ἀπερύκοι
 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.
 εἰ δὲ ὑποβαλλόμενοι κλέπτοντι μύθους οἱ μεγάλοι βασιλῆς,
 ἡ τᾶς ἀσώτου Σισυφιδᾶν γενεᾶς,
 μὴ μή μ', ἀναξ, ἔθ^ο δεδέ ἐφάλοις κλισίαις
 ὅμι^ο ἔχων κακὰν φάτιν ἄρη.

185

ἐπ. Ἀλλ' ἄνα ἐξ ἐδράνων, δπου μακραίων
 στηρίζει ποτὲ τῷδε ἀγωνίφ σχολῆ
 ἄταν οὐρανίαν φλέγων.
 ἐχθρῶν δὲ ὅβρις ἀταρβήτως
 δρμάτ^ο ἐν εὐανέμοις βάσσαις,

190

193

195

πάντων καχαζόντων
γλώσσαις βαρυάλγηται·
έμοι δ' ἄχος ἔστακεν.

199

200

ΤΕΚΜΗΣΣΑ.

ναὸς ἀρωγοὶ τῆς Αἴαντος,
γενεὰς χθονίων ἀπ' Ἐρεχθειδᾶν,
ἔχομεν στοναχὰς οἱ κηδόμενοι
τοῦ Τελαμῶνος τηλόθεν οἴκου.

νῦν γὰρ ὁ δεινὸς μέγας ὁμοκρατής
Αἴας θολερῷ

205

κεῖται χειμῶνι νοσήσας.

ΧΟ. τί δ' ἐνήλλακται τῆς ἀμερίας
νῦξ ἥδε βάρος;
παῖ τοῦ Φρυγίου Τελεύταντος,
λέγ', ἐπει σε λέχος δουράλωτον
στέρεξας ἀνέχει θούριος Αἴας·
ῶστ' οὐκ ἀν ἄδρις ὑπείποις.

210

ΤΕ. πῶς δῆτα λέγω λόγον ἄρρητον;
θανάτῳ γὰρ ἵσον πάθος ἐκπείστει
μανίᾳ γὰρ ἀλοὺς ἡμὰν ὁ κλεινὸς
νύκτερος Αἴας ἀπελωβῆθη.
τοιαῦτ' ἀν ἴδοις σκηνῆς ἔνδον
χειροδάκτα σφάγι' αἰμοβαφῆ,
κείνου χρηστήρια τάνδρος.

215

ΧΟ. στρ. Οἴαν ἐδήλωσας ἀνδρὸς αἴθονος
ἀγγελίαν ἀτλατον οὐδὲ φευκτάν,
τῶν μεγάλων Δαναῶν ὑπὸ κληζομέναν,
τὰν ὁ μέγας μῦθος ἀέξει.
οἴμοι, φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνὴρ
θανεῖται, παραπλήκτῳ χερὶ συγκατακτὰς

220

κελαινοῖς ἔιφεσιν βοτὰ καὶ βοτῆρας ἵππονώμας.

230

ΤΕ. ὅμοι· κεῖθεν κεῖθεν ἄρ' ἡμῖν
δεσμῶτιν ἄγων ἥλυθε ποίμναν·
δων τὴν μὲν ἔσω σφάξ' ἐπὶ γαίας,

233

235

τὰ δὲ πλευροκοπῶν δίχ' ἀνερρήγνυ.
 δύο δὲ ἀργύτοδας κρεοὺς ἀνελῶν
 τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκρω
 ῥιπτεῖ θερίσας,
 τὸν δὲ ὄρθὸν ἄνω κίονι δήσας 240
 μέγαν ἵπποδέτην ῥυτῆρα λαβὼν
 παίει λιγυρῆ μάστιγι διπλῆ,
 κακὰ δεννάζων ρήμαθ, δὲ δαίμων
 κούδεις ἀνδρῶν ἐδίδαξεν. 244

ΧΟ. ἀντ. "Ορα τιν' ἥδη κάρα καλύμμασι
 κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι,
 ἢ θοὸν εἰρεσίας ζυγὸν ἔζόμενον
 ποντοπόρῳ ναὶ μεθεῖναι. 250
 τοίας ἐρέσσουσιν ἀπειλὰς δικρατέεις Ἀτρεῖδας
 καθ' ἡμῶν πεφόβημαι λιθόλευστον Ἀρη
 ἔνυαλγέν μετὰ τοῦθε τυπείς, τὸν αἰσθ' ἀπλατος ἵσχει. 255

ΤΕ. οὐκέτι λαμπρᾶς γάρ ἄτερ στεροπᾶς
 ἄξεις ὀξὺς μότος ὡς λήγει,
 καὶ τὸν φρόνιμος νέον ἀλγος ἔχει.
 τὸ γάρ ἐσλεύσσειν οἰκεῖα πάθη, 260
 μηδενὸς ἀλλού παραπράξαντος,
 μεγάλας ὀδύνας ὑποτείνει.

ΧΟ. ἀλλ' εἰ πέπαυται, κάρτ' ἀν εὐτυχεῖν δοκῶ
 φρούδουν γάρ ἥδη τοῦ κακοῦ μείων λόγος.

ΤΕ. πότερα δὲ ἀν, εἰ νέμοι τις αἴρεσιν, λάθοις
 φίλους ἀνιῶν αὐτὸς ἥδουνας ἔχειν,
 ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ἔνυαν;

ΧΟ. τό τοι διπλάζον, δὲ γύναι, μεῖζον κακόν.

ΤΕ. ἡμεῖς δέροι οὐ νοσοῦντες ἀτώμεσθα νῦν.

ΧΟ. πῶς τοῦτ' ἐλεξας; οὐ κάτοιδε δύπω λέγεις. 270
 ΤΕ. ἀνὴρ ἐκεῖνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,
 αὐτὸς μὲν ἥδεθ οὖσιν εἴχετ' ἐν κακοῖς,
 ἡμᾶς δὲ τοὺς φρονοῦντας ἡνία ἔνυαν
 γῦν δὲ ὡς ἐληξε κάνεπνευστε τῆς νόσου,

κείνος τε λύπη πᾶς ἐλήλαται κακῆ
ἡμεῖς θ' ὄμοιώς οὐδὲν ἡσσον ἡ πάρος.
δρ' ἔστι ταῦτα δις τόσ' ἐξ ἀπλῶν κακά;
ΧΟ. ξύμφημι δή σοι καὶ δέδοικα μὴ 'κ θεοῦ
πληγή τις ἦη. πῶς γάρ, εἰ πεπαυμένος
μηδέν τι μᾶλλον ἡ νοσῶν εὐφραίνεται;
ΤΕ. ὡς δοῦ ἔχωντων τῶνδ' ἐπίστασθαι σε χρή.
ΧΟ. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;
δῆλωσον ἡμῖν τοῖς ξυναλγοῦσσιν τύχας.
ΤΕ. ἀπαν μαθήσει τοῦργον, ὡς κοινωνὸς ὁν.
κείνος γάρ ἄκρας νυκτός, ἡνίχ' ἐσπεροι
λαμπτήρες οὐκέτ' ὁδον, ἀμφηκες λαβάτω
ἐμαιετ' ἔγχος ἐξόδους ἔρπειν κενάς.
κάγω 'πιπλήσσω καὶ λέγω, τί χρῆμα δρᾶς,
Αἴσας; τί τήνδ' ἀκλητος οὕθ' ὑπ' ἀγγέλων
κληθεὶς ἀφορμᾶς πείρων οὕτε του κλύων
σᾶλπιγγος; ἀλλὰ νῦν γε πᾶς εῦδει στρατός.
δ' εἴπε πρός με βαῖ', ἀεὶ δ' ὑμνούμενα
γύναι, γυναιζὶ κόσμον ἡ συγῇ φέρει.
κάγω μαθοῦν' ἔληξ', δ' ὁ ἐσσύθη μόνος.
καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας·
ἐσω δ' ἐσῆλθε συνδέτους ἄγων δμοῦ
ταύρους, κύνας βοτῆρας, εὐκερών τ' ἄγραν. .
καὶ τοὺς μὲν ηγένετο, τοὺς δ' ἄνω τρέπων
ἐσφαέ κάρράχιζε, τοὺς δὲ δεσμίους
ηκίζεθ' ὥστε φάτως ἐν ποίμναις πίτινων.
τέλος δ' ὑπάξας διὰ θυρῶν σκῆπ τινί¹
λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα,
τοὺς δ' ἀμφ' Οδυσσεῖ, συντιθεὶς γέλων πολύν,
δσην κατ' αὐτῶν ὑθριν ἐκτίσαιτ' ίών
κάπειτ' ἐπάξας αὐθίς ἐς δόμους πάλιν
ἐμφρων μόλις πως ξὺν χρόνῳ καθίσταται,
καὶ πλῆρες ἄτης ὡς διοπτεύει στέγος,
παίσας κάρα θώῦξεν ἐν δ' ἐρειπίοις

νεκρῶν ἐρειφθεὶς ἔζετ' ἀρνείσυ φόνου,
κόμην ἀπρίξ δυνεῖ συλλαβὴν χερί. 310

καὶ τὸν μὲν ἡστο πλεῖστον ἄφθογγος χρόνον·
ἔπειτ' ἐμοὶ τὰ δείν' ἐπηπεὶλησ' ἔπη,
εἰ μὴ φανοίν πᾶν τὸ συντυχὸν πάθος,
κάνηρετ' ἐν τῷ πράγματος κυροῦ ποτε.
κάγῳ, φίλοι, δείσασα, τούξειργασμένου
ἔλεξα πᾶν δοσονπερ ἐξηπιστάμην. 315

δὸς εὐθὺς ἔξφμωξεν οἰμωγὰς λυγράς,
δεις οὗποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.
πρὸς γάρ κακοῦ τε καὶ βαρυψύχου γόσυς
τοιούσθ' ἀεί ποτ' ἀνδρὸς ἔξηγετ' ἔχειν· 320

ἀλλ' ἀψφητος ὀξέων κωκυμάτων
ὑπεστέναζε ταῦρος δεις βρυχώμενος.
νῦν δὲν τοιῷδε κείμενος κακῆ τύχῃ
ἄστιος ἀνήρ, ἀποτος, ἐν μέσοις βοτοῖς
σιδηροκμῆσιν ησυχος θακεῖ πεσῶν. 325

καὶ δῆλος ἐστιν ὡς τι δρασείων κακούν.
τοιαῦτα γάρ πως καὶ λέγει κώδύρεται.
ἀλλ', δο φίλοι, τούτων γάρ οὐνεκ' ἐστάλην,
ἀρήξατ' εἰσελθόντες, εἰ δύνασθε τι.
φίλων γάρ οἱ τοιοίδε νικῶνται λόγοις. 330

ΧΟ. Τέκμησσα δεινὰ παῖ Τελεύταντος λέγεις
ἡμῖν τὸν ἀνδρα διαπεφοιβάσθαι κακοῖς.

ΑΙ. Ιώ μοί μοι.

ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ή σὸν ἡκούσατε
Αἴαντος οἴαν τήνδε θωῦσσει βοήν; 335

ΑΙ. Ιώ μοί μοι.

ΧΟ. ἀνήρ ἔοικεν ή νοσεῖν, ή τοῖς πάλαι
νοσήμασι ξυνοῦντι λυπεῖσθαι παρών.

ΑΙ. Ιώ παῖ παῖ.

ΤΕ. ὥμοι τάλαιν'. Εὔρύστακες, ἀμφὶ σοὶ βοῇ.
τί ποτε μενοινῆ; ποῦ ποτ' εἰ; τάλαιν' ἐγώ.

ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ή τὸν εἰσαεὶ

λεηλατήσει χρόνον; ἐγὼ δὲ ἀπόλλυμαι.

ΧΟ. ἀνὴρ φρονεῖν ἔσικεν. ἀλλ' ἀνοίγετε.
τάχ' ἀν τιν' αἰδῶ καπ' ἐμοὶ βλέψας λάθοι. 345

ΤΕ. ἰδού, διοίγω προσβλέπειν δὲ ἔξεστί σοι
τὰ τοῦδε πράγη, καντδες ὡς ἔχων κυρεῖ.

ΑΙ. στρ.α'. Ἰδε
φίλοι ναυβάται, μόνοι ἐμῶν φίλων,
μόνοι ἔτ' ἐμμένοντες δρθῷ νόμῳ,
ἴδεσθέ με οἶον ἄρτι κῦμα φοινίας ὑπὸ ζάλης
ἀμφίδρομον κυκλεῖται. 350

ΧΟ. οἵμ' ὡς ἔσικας δρθὰ μαρτυρεῖν ἄγαν.
δηλοῖ δὲ τοῦργον ὡς ἀφροντίστως ἔχει. 355

ΑΙ. ἀντ.α'. Ἰδε
γένος ναίας ἀρωγὸν τέχνας,
ἄλιον δὲ ἐπέβασις ἐλίσσων πλάταν,
σέ τοι σέ τοι μόνον δέδορκα ποιμένων ἐπαρκέσοντ'. 360

ΧΟ. εὑφῆμα φώνει· μὴ κακὸν κακῷ διδοὺς
ἄκος πλέον τὸ πῆμα τῆς ἀτης τίθει.

ΑΙ. στρ.β'. Ὁρᾶς τὸν θρασύν, τὸν εὐκάρδιον,
τὸν ἐν δαισὶς ἀτρεστον μάχας,
ἐν ἀφόβοις με θηρὶ δεινὸν χέρας;
ῶμοι γέλωτος, οἶον ὑβρίσθη ἄρα. 365

ΤΕ. μή, δέσποτ' Λίας, λίστομαί σ', αῦδα τάδε.

ΑΙ. οὐκ ἐκτός; οὐκ ἀψορρον ἐκνεμεῖ πόδα;
αἰαῖ αἰαῖ. 370

ΧΟ. δὲ πρὸς θεῶν ὑπεικε καὶ φρόνησον εὖ.

ΑΙ. δὲ δύσμορος, δε χερὶ μὲν
μεθῆκα τοὺς ἀλάστορας,
ἐν δὲ ἐλίκεσσι βουσὶ καὶ κλυτοῖς πεσὼν αἰπολίοις
ἐρεμνὸν αἷμ' ἔδευσα. 375

ΧΟ. τί δῆτ' ἀν ἀλγοίης ἐπ' ἔξειργασμένοις;
οὐ γάρ γένοιτ' ἀν ταῦθ' ὅπως οὐχ δεδεῖται.

ΑΙ. ἀντ.β'. Ἰδε πάνθ' δρῶν, ἀπάντων τ' ἀεὶ

κακῶν ὅργανον, τέκνον Λαρτίον,
κακοπινέστατόν τ' ἀλήμα στρατοῦ,
ἢ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις.
380

ΧΟ. ξύν *τοι θεῷ πᾶς καὶ γελᾷ κώδυρται.
ΑΙ. Ἰδοιμι *μήνι νιν, καίπερ ὡδ' ἀτάμωνος.
ἴώ μοι μοι.
385

ΧΟ. μηδὲν μέγ' εἴπης. οὐχ ὄρᾶς ἵν' εἰς κακοῦ;
ΑΙ. ὁ Ζεῦ, προγόνων προπάτωρ,
πῶς ἀν τὸν αἰμυλώτατον,
ἐχθρὸν ἀλημα, τούς τε διστάρχας ὀλέσσας βασιλῆς,
τέλος θάνοιμι καντός;
390

ΤΕ. ὅταν κατεύχῃ ταῦθ', δύον κάμοι θανεῖν
εὐχούν· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκότος;
ΑΙ. στρ.γ'. Ἰω
σκότος, ἐμὸν φάος,
395
ἔρεβος ὁ φαιενότατον, ὡς ἐμοί,
ἔλεσθ' ἔλεσθέ μ' οἰκήτορα,
ἔλεσθέ μ'. οὐτε γὰρ θεῶν γένος
οὐθ' ἀμερίων ἔτ' ἄξιος
βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων.
400

ἀλλά μ' ἀ Διὸς
ἀλκίμα θεός
*οὐλιον αἰκίζει.
ποί τις σύν φύγη;
ποί μολὼν μενῶ;
εἰ τὰ μὲν φθίνει,
405
τριφλοι τοῖς δ'
τόμοῦν πέλας,
μώραις δ' ἄγραις προσκείμεθα,
πᾶς δὲ στρατὸς δίπαλτος ἄν με
χειρὶ φονεύοι.
ΤΕ. ὁ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον
φωνεῖν, ἀ πρόσθεν οὐτος οὐκ ἔτλη ποτ' ἄν.
410

ΑΙ. ἀντ.γ'. Ἰω

πόροι ἀλίρροθοι
 πάραλά τ' ἄντρα καὶ νέμος ἐπάκτιον,
 πολὺν πολύν με δαρόν τε δὴ
 κατείχετ' ἀμφὶ Τροίαν χρόνον
 ἀλλ' οὐκέτι μ', οὐκέτ' ἀμπνοὰς
 ἔχοντα· τοῦτό τις φρονῶν ἔστω.

ὦ Σκαμάνδριοι
 γείτονες ροαί,
 εὐφρονες Ἀργείοις,
 οὐκέτ' ἄνδρα μὴ
 τόνδ' Ἰδηρ', ἔπος
 ἔξερέω μέγα,
 οἷον οὐ τίνα

Τροία στρατοῦ
 δέρχθη χθονὸς μολόντ' ἀπὸ
 Ἐλλανίδος· τανῦν δὲ ἀτιμος
 ὅδε πρόκειμαι.

ΧΟ. οὗτοι σ' ἀπείργειν, οὕθ' ὅπως ἐώ λέγειν
 ἔχω, κακοῖς τοιούσδε συμπεπτωκότα.

ΑΙ. αἰαῖ: τίς ἀν ποτ' φεθ' ὁδὸς ἐπώνυμον
 τούμδον ἔννοιόσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
 τὸν γάρ πάρεστι καὶ δίσ αιάζειν ἐμοὶ
 καὶ τρίς· τοιούτοις γάρ κακοῖς ἐντυγχάνω.
 ὅτου πατήρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς
 τὰ πρῶτα καλλιστεῖ ἀριστεύσας στρατοῦ
 πρὸς οἰκον ἥλθε πᾶσαν εὔκλειαν φέρων
 ἐγὼ δὲ δὲ κείνου πᾶις, τὸν αὐτὸν ἐς τόπον
 Τροίας ἐπελθὼν οὐκ ἐλάσσονι σθένει,
 οὐδὲ ἔργα μείω χειρὸς ἀρκέστας ἐμῆς,

ἀτιμος Ἀργείοισιν ὁδὸς ἀπόλλυμα.
 καίτοι τοοῦτον γ' ἔξεπίστασθα δοκῶ,
 εἰς ζῶν Ἀχελλεὺς τῶν ὅπλων τῶν δων πέρι
 κρίνειν ἔμελλε κράτος ἀριστείας τινί,
 οὐκ ἀν τις αὐτὸς ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.

415

420

425

430

435

440

νῦν δ' αὐτὸν Ἀτρεΐδας φωτὶ παντούργῳ φρένας 445
 ἔπραξαν, ἀνδρὸς τοῦδε ἀπώσαπτες κράτη.
 καὶ μὴ τοῦδε δῆμα καὶ φρένες διάστροφοι
 γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἀν ποτε
 δίκην κατ' ἄλλου φωτὸς ὥδε ἐψήφισαν.
 νῦν δὲ οὐδὲς γοργῶπις ἀδάματος θεὰ
 ἥδη μέντος χειρὶ ἐπευθύνοντ' ἐμῆν
 ἐσφηλεν ἐμβαλοῦσα λυσσώδη νόσον,
 ὃστε ἐν τοιούσδε χείρας αἰμάξαι βοτοῖς.
 καίνοι δὲ ἐπεγγελῶσιν ἐκπεφευγότες,
 ἐμοῦ μὲν οὐχ ἐκόντος· εἰ δέ τις θεῶν
 βλάπτοι, φύγοι τὰν χώ κακὸς τὸν κρείσσονα.
 καὶ νῦν τί χρὴ δρᾶν; δόστις ἐμφανῶς θεοῖς
 ἐχθαίρομαι, μισεῖ δέ με· Ἐλλήνων στρατός,
 ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε.
 πότερα πρὸς ὄικους, ναιλόχους λιπῶν ἔθρας
 μόνους τὸν Ἀτρεΐδας, πέλαγος Αἴγαίον περῶν;
 καὶ ποιον δῆμα πατρὶ δηλώσω φανεῖν
 Τελαμῶνα; πῶς με τλήστει ποτὲ εἰσιδεῖν
 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,
 ὃν αὐτὸς ἔσχε στέφων εὐκλείας μέγαν;
 οὐκ ἔστι τοῦργον τλητρόν. ἀλλὰ δῆτοι ἵων
 πρὸς ἔρυμα Τρώων, ἔνυπεσὸν μόνος μόνοις
 καὶ δρῶν τι χρηστόν, εἴτα λοίσθιον θάνω;
 ἀλλ' ὥδε γένεται Ἀτρεΐδας ἀν εὐφράναυμί που.
 οὐκ ἔστι ταῦτα. πεῖρά τις ζητητέα
 τοιάδ', ἀφ' ἣς γέροντι δηλώσω πατρὶ¹
 μή τοι φύσιν γένεται ἀσπλαγχνος ἐκ κείνου γεγών.
 αἰσχρὸν γάρ ἄνδρα τοῦ μακροῦ χρῆσει βίου,
 κακοῖσιν δόστις μηδὲν ἔξαλλάσσεται.
 τί γάρ παρ' ἡμαρτημέρα τέρπειν ἔχει
 προσθεῖσα κάναθεῖσα τοῦ γε κατθανεῖν;
 οὐκ ἀν πριαίμην οὐδενὸς λόγου βροτόν,
 δόστις κεναίσιν ἀλπίσιν θερμαίνεται.

ἀλλ' ἡ καλῶς ζῆν, ἡ καλῶς τεθνηκέναι
τὸν εὐγενῆ χρή· πάντ' ἀκήκοας λόγον. 480

ΧΟ. οὐδεὶς ἐρεῖ ποθ' ὡς ὑπόβλητον λόγον,
Αἴας, ἐλεξας, ἀλλὰ τῆς σαντοῦ φρενός.
παῦσαι γε μέντοι καὶ δος ἀνδράσιν φίλοις
γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.

ΤΕ. ὁ δεσποτ' Αἴας, τῆς ἀναγκαίας τύχης
οὐκ ἔστιν οὐδὲν μείζον ἀνθρώποις κακόν.
ἔγιὸς δὲ ἐλευθέρου μὲν ἔξεφυν πατρός,
εἴπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν
νῦν δὲ εἰμὶ δούλη. θεοῖς γὰρ ὁδὸς ἔδοξε που
καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ
τὸ σὸν λέχος ξυνῆλθον, εὖ φρονῶ τὰ σά,
καὶ σ' ἀντιάζω πρός τ' ἐφεστίου Διὸς
εὐνῆς τε τῆς σῆς, ἢ συνηλλάχθης ἐμοί,
μή μ' ἀξιώσῃ βάξιν ἀλγευνὴ λαβεῖν
τῶν σῶν ὑπὸ ἔχθρῶν, χειρίαν ἐφεὶς τινί. 495

εἰ γὰρ θάνης σὺν καὶ τελευτῆσας ἀφῆς,
ταύτη νόμιζε κάμε τῇ τόδῃ ἡμέρᾳ
βίᾳ ξυναρπασθεῖσαν Ἀργείων ὑπὸ
ξὺν παιδὶ τῷ σῷ δουλίαν ἔξειν τροφήν.
καὶ τις πικρὸν πρόσσθεγμα δεσποτῶν ἐρεῖ 500

λόγοις ἱάπτων, ἔδετε τὴν ὁμευνέτιν
Αἴαντος, δις μέγιστον ἵσχυσε στρατοῦ,
οἵας λατρείας ἀνθ' ὅσους ζῆλου τρέφει.
τοιαῦτ' ἐρεῖ τις· κάμε μὲν δαίμων ἐλᾶ,
σοὶ δὲ αἰσχρὰ τάπη ταῦτα καὶ τῷ σῷ γένει. 505

ἀλλ' αἰδεσσαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ
γήρᾳ προλείπων, αἰδεσσαι δὲ μητέρα
πολλῶν ἐτῶν κληροῦχον, ἢ σε πολλάκις
θεοῖς ἀράται ζῶντα πρὸς δόμους μολεῖν.
οἴκτειρε δέ, δωαξ, παῖδα τὸν σόν, εἰ νέας
τροφῆς στερηθεὶς σοῦ διοίστεται μόνος 510

ὑπὸ ὄρφανιστῶν μὴ φίλων, δοσον κακὸν

κείνῳ τε κάμοὶ τοῦθ', ὅταν θάνης, νεμεῖς.
 ἐμοὶ γάρ οὐκέτ' ἔστιν εἰς ὃ τι βλέπω
 πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ὥστωσας δορί,515
 καὶ μητέρ' ἀλλη μοῖρα τὸν φύσαντά τε
 καθεῖλεν Ἀιδου θανατίμους οἰκήτορας.
 τίς δῆτ' ἐμοὶ γένοιτ' ἀντὶ σοῦ πατρίς;
 τίς πλούτος; ἐν σοὶ πᾶσ' ἔγωγε σώζομαι.
 ἀλλ' ἵσχε κάμοῦ μνῆστιν. ἀνδρὶ τοι χρεὼν520
 μνήμην προσεῖναι, τερπνὸν εἴ τι που πάθοι.
 χάρις χάριν γάρ ἔστιν ἡ τίκτουσ' ἀεί·
 ὅτου δ' ἀπορρεῖ μνῆστις εὖ πεπονθότος,
 οὐκ ἀν γένοιτ' ἔθ' οὐτος εὐγενής ἀνήρ.525
 ΧΟ. Αἴας, ἔχει σ' ἀν οἰκτον ὡς κάγῳ φρενὶ¹
 θελοιμ' ἄντινοίης γάρ ἀν τὰ τῆσδ' ἔπη.
 ΑΙ. καὶ κάρτ' ἐπάινου τεύξεται πρὸς γοῦν ἐμοῦ,
 ἐὰν μόνον τὸ ταχθὲν εὖ τολμᾶτελεῖν.
 ΤΕ. ἀλλ', ω φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.530
 ΑΙ. κόρμζέ τούν μοι παῖδα τὸν ἐμόν, ὡς ἴδω.
 ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.
 ΑΙ. ἐν τοῖσθε τοῖς κακοῖσιν, ἡ τί μοι λέγεις;
 ΤΕ. μὴ σοὶ γέ που δύστηνος ἀντήσας θάνοι.
 ΑΙ. πρέπον γέ τὰν ἦν δαιμονος τούμοῦ τόδε.
 ΤΕ. ἀλλ' οὐν ἔγώ 'φύλαξα τοῦτό γ' ἀρκέσαι.535
 ΑΙ. ἐπήνεστ' ἔργον καὶ πρόνοιαν ἦν ἔθου.
 ΤΕ. τί δῆτ' ἀν ὡς ἐκ τῶνδ' ἀν ὀφελοῦμί σε;
 ΑΙ. δός μοι προσειπεῖν αὐτὸν ἐμφανῆ τ' ἴδειν.
 ΤΕ. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.
 ΑΙ. τί δῆτα μὲλει μὴ οὐ παρουσίαν ἔχειν;
 ΤΕ. ω πᾶ, πατήρ καλεῖ σε. δεῦρο προσπόλων540
 αἴγ' αὐτὸν διπερ χερσὸν εὐθύνων κυρεῖς.
 ΑΙ. ἔρποντι φωνεῖς, ἡ λελειμμένῳ λόγων;
 ΤΕ. καὶ δὴ κορμίζει προσπόλων δόδ' ἔγγυθεν.
 ΑΙ. αἱρ' αὐτόν, αἱρε δεῦρο. ταρβήσει γάρ οὐ545
 νεοσφαγῆ που τόνδε προσλεύσσων φόνον,

εἴπερ δικαίως ἔστ² ἐμὸς τὰ πατρόθεν.

ἀλλ' αὐτίκ² ὡμοῖς αὐτὸν ἐν νόμοις πατρὸς
δεῖ πωλοδαμνεῖν κάξομοιοῦσθαι φύσιν.

ὦ πᾶ, γένουι πατρὸς εὐτυχέστερος,
τὰ δ' ἄλλ' ὅμοιος καὶ γένος ἀν οὐκ κακός.

καίτοι σε καὶ νῦν τοῦτο γε ζηλοῦν ἔχω,
ὅθιονεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.

ἐν τῷ φρονεῖν γάρ μηδὲν ἡδιστος βίος,
[τὸ μὴ φρονεῖν γάρ κάρτ² ἀνάδυνον κακόν²]

ἔως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθησ.

ὅταν δ' ἵκη πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς
δείξεις ἐν ἔχθροις οἵος εἴς οἶσον τράφης.

τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν
ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.

οὕτοι σ' Ἀχαιῶν, οἴδα, μή τις ὑθρίσῃ
στυγνάσι λώθαις, οὐδὲ χωρὶς ὅντ² ἐμοῦ.

τοῖν πυλωρὸν φύλακα Τεῦκρον ἀμφὶ σοι
λείψω τροφῆς ἀσκον ἔμπα κεὶ ταῦν

τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.

ἀλλ', ἀνδρες ἀσπιστῆρες, ἐνάλιος λεώς,
ἵμαν τε κοινὴν τήνδ' ἐπισκήπτω χάριν,

κείνω τ' ἔμήτ² ἀγγειλατ² ἐντολήν, ὅπως
τὸν παῖδα τόνδε πρὸς δόμους ἐμὸνς ἄγων

Τελαμῶνι δείξει μητρί τ', Ἐριβοίδι λέγω,
ῶς σφιν γένηται γηροβοσκὸς *εἰσαεί:

καὶ τάμὰ τεύχη μήτ² ἀγωνάρχαι τινὲς
θήσουσ² Ἀχαιοῖς μήθ² δὲ λυμεὼν ἐμός.

ἀλλ' αὐτό μοι σύ, πᾶ, λαβὼν ἐπώνυμον,
Εύρύστακες, ἵσχε διὰ πολυρράφου στρέφων

πόρπακος ἐπτάθιοιν ἀρρηκτον σάκος·

τὰ δ' ἄλλα τεύχη κοίν² ἐμοὶ τεθάψεται.

ἀλλ' ὡς τάχος τὸν παῖδα τόνδ' ἥδη δέχουν,
καὶ δῶμα πάκτον, μηδ² ἐπισκήπτους γόσις

δάκρυε. κάρτα τοι φιλοίκτιστον γυνή.

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πύκαζε θάσσον. οὐ πρὸς ἵατροῦ σοφοῦ
θρηνεῖν ἐπωδὰς πρὸς τομῶντι πήματι.

ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν.
οὐ γάρ μ' ἀρέσκει γλώσσα σου τεθηγμένη.

ΤΕ. ὁ δέσποτ' Αἴας, τί ποτε δρασείεις φρενί;
ΑΙ. μὴ κρίνε, μὴ ἔέταζε· σωφρονεῖν καλόν.

ΤΕ. οἵμ' ὡς ἀθυμῶ· καὶ σε πρὸς τοῦ σοῦ τέκνου
καὶ θεῶν ἴκυοῦμα μὴ προδοὺς ἡμᾶς γένη.

ΑΙ. ἄγαν γε λυπεῖς. οὐ κάτοισθ' ἔγὼ θεοῖς
ώς σύδεν ἀρκεῦν εἴμ' ὀφειλέτης ἔτι;

ΤΕ. εὐφῆμα φώνει.
ΑΙ. τοῖς ἀκούοντιν λέγε.

ΤΕ. σὺ δὲ οὐχὶ πείσεις;
ΑΙ. ποδὸς ἄγαν ηδη θροεῖς.

ΤΕ. ταρβῶ γάρ, δωνᾶς.

ΑΙ. οὐ ξυνέρξεθ' ὡς τάχος;

ΤΕ. πρὸς θεῶν, μαλάσσον.

ΑΙ. μῶρά μοι δοκεῖς φρονεῖν,
εἰ τούμὸν ἥθος ἄρτι παθεύειν νοεῖς.

ΧΟ. στρ.α'. Ὡ κλεινὰ Σαλαμίς, σὺ μέν που
ναίεις *ἀλίπλακτος εὐδαιμων,
πᾶσιν περίφαντος ἀεί·
ἔγὼ δὲ τλάμων παλαιὸς ἀφ' οὐ χρόνος,

*Ιδάδει μέμνων λειμῶνι πόδα *τε μῆλων,
ἀνήριθμος αἰὲν εὐνῶμαι
χρόνῳ τρυχόμενος,

κακὰν ἐλπίδ' ἔχων
ἔτι μέ ποτ' ἀνύσειν
τὸν ἀπότροπον ἀιδηλὸν "Αἰδαν.

ἀντ.α'. Καὶ μοι δυσθεράπευτος Αἴας
ξύνεστιν ἔφεδρος, ὥμοι μοι,
θείᾳ μανίᾳ ξύναυλος·
δὸν ἔξεπέμψω πρὶν δή ποτε θουρίψω
κρατοῦντ' ἐν "Αρει· νῦν δὲ αὖ φρενὸς οἰοβώτας

585

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610

φίλοις μέγα πένθος εὔρηται.	615
τὰ πρὸς δὲ ἔργα χεροῦν	
μεγίστας ἀρετᾶς	
ἀφίλα παρ' ἀφίλοις	620
ἔπεος ἔπεσε μελέοις Ἀτρείδαις.	
στρ. Β. Ἡ που παλαιῷ μὲν ἔντροφος ἀμέρᾳ,	
λευκῷ δὲ γήρᾳ μάτηρ τινὶ ὅταν νοσοῦντα	625
φρενομόρως ἀκούσῃ,	
αἴλινον αἴλινον,	
οὐδὲ οἰκτρᾶς γόνων δρυιθος ἀηδοῦς	
ἥσει δύσμορος, ἀλλ' ὁξυτόνους μὲν φίδας	630
θρηνήσει, χερόπληκτοι δὲ	
ἐν στέρνοισι πεσοῦνται	
δοῦποι καὶ πολιᾶς ἀμνύγμα χαίτας.	634
ἀντ. Β. Κρέσσων γάρ Ἄιδα κεύθων δὲ νοσῶν μάτων,	
δε ἐκ πατρφας ἥκων γενεᾶς ἄριστος	
πολυπόνων Ἀχαιῶν,	
οὐκέτι συντρόφοις	
δρυγαῖς ἔμπεδος, ἀλλ' ἔκτὸς διμιλεῖ.	640
ῳ τλάμων πάτερ, οἴαν σε μένει πυθέσθαι	
παιδὸς δύσφορον ἄταν,	
διν οἴπω τῷ ἔθρεψεν	
αἰδὼν Αἰακιδῶν ἄτερθε τοῦδε.	645
ΑΙ. ἀπανθρὸς μακρὸς κάναριθμητος χρόνος	
φύει τὸν ἄδηλα καὶ φαέντα κρύπτεται.	
κούκλης ἔστιν ἀδελπτον οὐδέν, ἀλλ' αἴλισκεται	
χῶροις δρόκος καὶ περισκελεῖς φρένες.	
καγώ γάρ, δε τὰ δεινά ἔκαρπέρουν τότε	
βαθῆ σιδηρος ὡς, ἔθηλύνθην στόμα	650
πρὸς τῆσδε τῆς γυναικός· οἰκτείρω δέ τιν	
χήραν παρ' ἔχθροῖς παιδά τον ὄρφανὸν λιπεῖν.	
ἀλλ' εἴμι πρὸς τε λουτρὰ καὶ παρακτίους	
λειμῶνας, ὡς διν λύματ' δηγίστας ἐμὰ	
μῆνιν βαρεῖαν ἐξαλεύσωμαι θεᾶς·	655

μολών τε χῶρον ἔνθ' ἀν ἀστιβῆ κίχω
κρύψω τόδ' ἔγχος τούμρων, ἔχθιστον βελῶν,
γαίας ὀρύξας ἔνθα μή τις ὅψεται·

ἀλλ' αὐτὸν οὐκέτις "Αἰδης τε σωζόντων κάτω.

660

ἔγω γάρ ἔξι οὐν χειρὶ τοῦτ' ἐδεξάμην
παρ' Ἔκτορος δώρημα δυσμενεστάτου,
οὐπω τι κεδονὸν ἔσχον Ἀργείων πάρα.
ἀλλ' ἔστιν ἀληθῆς ἡ βροτῶν παροιμία,
ἔχθρῶν ἀδωρα δῶρα κούκ ὀνήσιμα.

665

τοιγάρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
εἴκειν, μαθησόμεσθα δὲ Ἀτρείδας σέβειν.
ἀρχοντές εἰσιν, ὁστε ὑπεικτέον. τί μή;
καὶ γάρ τὰ δεινὰ καὶ τὰ καρτερώτατα
τιμαῖς ὑπείκειν τοῦτο μὲν οφοστιβεῖς
χειμῶνες ἐκχωροῦσιν εὐκάρπω θέρειν·
ἔξισταται δὲ συκτὸς αἰλυγής κύκλος
τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν·

670

δεινῶν τ' ἄπημα πνευμάτων ἐκοίμισε
στένοντα πόνγον· ἐν δὲ παγκρατής ὑπνος
λύει πεδήσας, οὐδὲ δεὶ λαβῶν ἔχει.

675

ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;
ἔγω δὲ, ἐπίσταμαι γάρ ἀρτίως ὅτι
δὲ τὸ ἔχθρὸς ἡμῶν ἔστι τοσόνδε ἐχθαρτέος,
ώς καὶ φιλήσων αὐθίς, ἐς τε τὸν φίλον
τοσαῦθ' ὑπουργῶν ὀφελεῖν βιολήσομαι,
ώς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γάρ
βροτῶν ἀπιστός ἔστιν ἐταιρείας λιμήν.

680

ἀλλ' ἀμφὶ μὲν τούτοισι εὐ σχήσει σὺ δὲ
εἰσω θεοῖς ἐλθοῦντα διὰ τέλους, γύναι,
εῦχον τελεῖσθαι τούμρων δων ἐρῆ κέαρ.
ὑμεῖς δέ, ἑταῖροι, ταῦτα τῆδε μοι τάδε
τιμάτε, Τεύκρῳ τ' ἡν μολῃ, σημήνατε
μελειν μὲν ἡμῶν, εὐνοεῖν δὲ ὑμῶν ἄμα.
ἔγω γάρ εἰμι ἐκεῖσ' ὅποι πορευτέον·

685

690

ὅμεις δ' ἀ φράζω δρᾶτε, καὶ τάχ' ἀν μ' ἵσως
πύθουσθε, κεὶ νῦν δυστυχῶ, σεσωσμένον.

ΧΟ. στρ. "Εφριξ ἔρωτι, περιχαρής δ' ἀνεπτάμαν.

ἰὼ ἰὼ Πάν Πάν,

ὦ Πάν Πάν διάπλαγκτε Κυλλανίας χιονοκτύπου 695

πετραίας ἀπὸ δειράδος φάνηθ', ω

θεῶν χοροποί' ἀναξ, ὅπως μοι

Νύσια Κυώστι' ὁρχήματ' αὐτοδαῆ ξυνῶν ιάψης. 700

νῦν γάρ ἐμοὶ μέλει χορεῦσαι.

Ίκαρίων δ' ὑπέρ πελαγέων μολὼν ἀναξ Ἀπόλλων

δ' Δαδιος εὐγνωστος

ἐμοὶ ξυνεῖ διὰ παντὸς εῦφρων. 705

ἀντ. "Ελυσεν αἰνὸν ἄχος ἀπ' ὄμμάτων "Αρης.

ἰὼ ἰὼ. νῦν αὖ,

νῦν, ω Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάσ

θοῶν ὀκνάλων νεῶν, ὅτ' Αἴας 710

λαθίπονος πάλιη, θεῶν δ' αὖ

πάνθυτα θέσμος ἐξήνυστος εὐνομίᾳ σέβων μεγίστᾳ.

πάνθ' ὁ μέγας χρόνος μαραίνει·

κοῦδεν ἀνάδητον φατίσαιμ' ἄν, εὐτέ γ' ἐξ ἀέλπτων

Αἴας μετανεγνώσθη

θυμῶν Ἀτρείδαις μεγάλων τε νεικέων.

ΑΙΓΑΕΛΟΣ.

ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θελω,

Τεῦκρος πάρεστιν ἄρτι Μυσίων ἀπὸ 720

κρημνῶν μέσον δὲ προσμολὼν στρατήγιον

κυδάζεται τοῖς πᾶσιν Ἀργείοις δροῦ.

στείχοντα γάρ πρόσωθεν αὐτὸν ἐν κύκλῳ

μαθόντες ἀμφέστησαν, εἴτ' ὀγείδεσιν

ῆραστον ἐνθεν κάνθεν οὕτις ἔσθ' ὃς οὗ, 725

τὸν τοῦ μανέντος κάπιθουλευτοῦ στρατοῦ

ξύναψιν ἀποκαλοῦντες, ὡς οὐκ ἀρκέσοι

τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.

ῶστ' εἰς τοσοῦτον ἥλθον ὥστε καὶ χεροῖν
κολεῶν ἐρυτὰ διεπεραιώθη ἔιφη. 730

λήγει δὲ τοις δραμοῦσα τοῦ προσωτάτω
ἀνδρῶν γερόντων ἐν ἔυναλλαγῇ λόγου.
ἀλλ' ἡμὶν Αἴας ποῦ στιν, ὡς φράσω τάδε;
τοῖς κυρίοις γάρ πάντα χρὴ δηλοῦν λόγου.

ΧΟ. οὐκ ἔνδον, ἀλλὰ φροῦδος ἀρτίως, νέας
βουλὰς νέοισιν ἐγκαταζεύξας τρόποις. 735

ΑΓ. ίον ἰού.
βραδεῖαν ἡμᾶς ἄρ' ὁ τίνδε τὴν δδὸν
πέμπων ἐπεμψεν, ή ἕφανην ἐγὼ βραδύς.

ΧΟ. τί δέ στι χρείας τῆσδε ὑπεσπανισμένου; 740

ΑΓ. τὸν ἄνδρ' ἀπήνδα Τεύκρος ἔνδοθεν στέγης
μὴ ἔχω παρήκειν, πρὶν παρὸν αὐτὸς τύχῃ.

ΧΟ. ἀλλ' οἰχεται τοι, πρὸς τὸ κέρδιστον τραπεῖς
γνώμης, θεοῦσιν ὡς καταλλαχθῆ χολου.

ΑΓ. ταῦτ' ἐστὶ τάπῃ μωρίας πολλῆς πλέα, 745
εἴπερ τι Κάλχας εὐ φρονῶν μαυτεύεται.

ΧΟ. πῶον; τί δέ εἰδὼς τοῦδε πράγματος πέρι;

ΑΓ. τοσοῦτον οἴδα καὶ παρὸν ἐτύγχανον.
ἐκ γὰρ συνέδρου καὶ τυρανικοῦ κύκλου
Κάλχας μεταστὰς οἶος Ἀτρειδῶν δίχα, 750
εἰς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως
θεὶς εἰπε κάπεστηψε παντοίᾳ τέχνῃ
εἰρῆαι κατ' ἡμαρ τούμφανές τὸ νῦν τόδε
Αἴανθ ὑπὸ σκηναῖσι μηδ ἀφέντ' ἔαν,
εἰς ζῶντ' ἐκείνον εἰσιθεῖν θέλοι ποτέ. 755

εἶλαγ γὰρ αὐτὸν τῇδε θῆμέρᾳ μόνη
δίας Ἀθάνας μῆνις, ὡς ἔφη λέγων.
τὰ γὰρ περισσὰ κάνδυητα σώματα
πίπτειν βαρείαις πρὸς θεῶν δυσπραξίαις
ἔφασχ' ὁ μάντις, δοτὶς ἀνθρώπου φύσιν
βλαστῶν ἐπειτα μὴ κατ' ἄνθρωπον φρονῆ.
κεῖνος δ' ἀπ' οἴκων εὐθὺς ἐξορμώμενος 760

άνους καλῶς λέγοντος εὐρέθη πατρός.
 δ μὲν γὰρ αὐτὸν ἐνέπει, τέκνοι, δορὶ¹
 βουλού κρατεῖν μέν, σὺν θεῷ δὲ κρατεῖν.
 δ δὲ οὐψικόμπως κάθφροντος ημείψατο,
 πάτερ, θεοῖς μὲν καὶ δ μηδὲν δικοῦ
 κράτος κατατήσαιτ². ἐγὼ δὲ καὶ δίχα
 κείνων πέποιθα τοῦτ³ ἐπισπάσειν κλέος.
 τοσοῦθ⁴ ἐκόμπει μῆθον. εἴτα δεύτερον,
 διας Ἀθάνας, ήνικ⁵ δτρύνοντοςά μν
 ηνδάτ⁶ ἐπ' ἔχθροις χείρα φουνίαν τρέπειν,
 τότ⁷ ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·
 ἀνασσα, τοῖς ἀλλοισιν Ἀργείων πέλας
 ἵστω, καθ' ήμᾶς δὲ οδποτ⁸ ἐκρήξει μάχη.
 τοιούσδε τοι λόγοισιν ἀστεργή θεᾶς
 ἐκτήσατ⁹ δργήν, οὐ κατ' ἀνθρωπον φρονῶν.
 ἀλλ' εἰπερ ἔστι τῇδε θήμερά, τάχ' ἀν
 γενοίμεθ¹⁰ αὐτοῦ σὺν θεῷ σωτήριοι.
 τοσαῦθ¹¹ δ μάντις εἰψ¹². δ δεύθὺς ἔξ¹³ ἔδρας
 πέμπει με σοὶ φέροντα τάσθ¹⁴ ἐπιστολάς
 Τεῦκρος φυλάσσειν. εἰ δὲ ἀπεστερήμεθα,
 οὐδὲ ἔστιν ἀνήρ κείνος, εἰ Κάλχας σοφός.

ΧΟ. δ δαία Τέκμησσα, δύσμορον γένος,
 δρα μολούστα τόνδ¹⁵ δποι¹⁶ ἐπή θροεῖ.
 ξυρεῖ γὰρ ἐν χρῷ τοῦτο, μὴ χαίρειν τινά.
 ΤΕ. τί μ' αὖ τάλαιναν, ἀρτίως πεπαυμένην
 κακῶν ἀτρύτων, ἔξ¹⁷ ἔδρας ἀνίστατε;

ΧΟ. τοῦνδ¹⁸ εἰσάκουε τάνδρος, ὡς ήκει φέρων
 Αἴαντος ήμιν πρᾶξιν ἦν ήλγησ¹⁹ ἐγώ.
 ΤΕ. οἵμοι, τί φήσ, δινθρωπε; μῶν δλώλαμεν;
 ΑΓ. οὐδὲ οίδα τὴν σὴν πρᾶξιν, Αἴαντος δὲ δτι,
 θυραῖος εἰπερ ἔστιν, οὐθαρσῶ πέρι.

ΤΕ. καὶ μὴν θυραῖος, δστε μ' ὀδίνειν τί φήσ.
 ΑΓ. ἐκεῖνον εἴργειν Τεῦκρος ἔξεφίεται
 σκηνῆς ὑπαυλον μηδ²⁰ ἀφιέναι μόνον.

ΤΕ. ποῦ δ' ἐστὶ Τεῦκρος, κἀπ' τῷ λέγει τάδε;
 ΑΓ. πάρεστ' ἐκένος ἄρτι: τίνδε δὲ ἔξοδον
 δλεθρίαν Λιαντος ἐλπίζει φέρειν.

ΤΕ. οἵμοι τάλαινα, τοῦ ποτ' ἀνθρώπων μαθών;
 ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν
 τὴν νῦν, δτ' αὐτῷ θάνατον ἡ βίοις φέρειν.

ΤΕ. οἱ γώ, φίλοι, πρόστητητ' ἀναγκαίας τύχης,
 καὶ σπεύσαθ', οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν,
 οἱ δὲ ἐσπέρους ἀγκώνας, οἱ δὲ ἀντράλισθες
 ζητεῖτ' ίόντες τάνδρος ἔξοδον κακήν.

ἔγνωκα γὰρ δὴ φωτὸς ἡπατημένη
 καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.
 οἵμοι, τί δράσω, τέκνον; οὐχὶ ἰδρυτέον.
 ἀλλ' εἴμι καγώ κεῖσ' ὅποιπερ ἀν σθένω.
 χωρῶμεν, ἐγκουνῶμεν, οὐχ ἔδρας ἀκμή,
 σώκειν θέλοντας ἄνδρα γ', δε σπεύδῃ θανεῖν.

ΧΟ. χωρεῖν ἐτοῦμος, καὶ λόγῳ δείξω μόνον.
 τάχος γὰρ ἔργου καὶ ποδῶν ἀμὲν ἔψεται.

ΑΙ. δ μὲν σφαγεὺς ἔστηκεν ἡ τομώτατος
 γένοιτ' ἄν, εἴ τῷ καὶ λογίζεσθαι σχολή,
 δῶρον μὲν ἀνδρὸς Ἐκτορος ξένων ἐμοὶ
 μάλιστα μισθέντος, ἐχθίστου θ δρᾶν.
 πέπτηγε δὲ ἡγῇ πολεμίᾳ τῇ Τρφάδι,
 σιδηροθρῶτι θηγάνῃ νεηκονής.
 ἔπηξα δὲ αὐτὸν εὖ περιστελλας ἐγώ,
 εὐνουστατον τῷδε ἀνδρὶ διὰ τάχους θανεῖν.
 οὗτω μὲν εὐσκευούμεν ἐκ δὲ τῶνδε μοι
 σὺ πρῶτος, δὲ Ζεῦ, καὶ γὰρ εἰκός, ἀρκεσον.
 αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν.
 πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν
 Τεῦκρῳ φέροντα, πρῶτος δις με βαστάσῃ
 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,
 καὶ μὴ πρὸς ἐχθρῶν τους κατοπτευθεὶς πάρος

800

805

810

815

820

825

ριφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἔλωρ. 830
 τοσαῦτά σ', δὲ Ζεῦ, προστρέπω, καλῶ δὲ ἄμα
 πομπαῖον Ἐρμῆν χθόνιον εὐ με κοιμίσαι,
 ξὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι
 πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.
 καλῶ δὲ ἀρωγοὺς τὰς ἀεὶ τε παρβένους 835
 ἀεὶ θ' ὀρώσας πάντα τὰν βροτοῖς πάθη
 σεμνὰς Ἐρινῦς τανύποδας, μαθεῖν ἐμὲ
 πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμα τάλας.
 ἵτ', δὲ ταχεῖαι ποίναιοι τ' Ἐρινύες,
 γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.
 σὺ δέ, δὲ τὸν αἰπὺν οὐρανὸν διφρηλατῶν 845
 Ἡλίε, πατρόφαν τὴν ἐμὴν ὅταν χθόνα
 Ἰδης, ἐπισχῶν χρυσόνωτον ἡμίαν
 ἀγγειλον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν
 γέροντι πατρὶ τῇ τε δυστήνῳ τροφῷ.
 ἡ που τάλαινα, τήνδε ὅταν κλύη φάτιν,
 ἥσει μέγαν κωκυτὸν ἐν πάσῃ πόλει. 850
 ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,
 ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.
 δὲ Θάνατε Θάνατε, νῦν μὲν ἐπίσκεψαι μολών
 καίτοι σὲ μὲν κάκει προσαυδήσω ξυνών. 855
 σὲ δέ, δὲ φαενῆς ἡμέρας τὸ νῦν σέλας,
 καὶ τὸν διφρευτὴν Ἡλιον προσεγγέπω,
 πανύστατον δὴ κοῦποτ' αὐθὶς ὕστερον.
 δὲ φέγγος, δὲ γῆς ἵερδον οἰκείας πέδον
 Σαλαμίνος, δὲ πατρόφον ἐστίας βάθρον,
 κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,
 κρῆναι τε ποταμοί θ' οἵδε, καὶ τὰ Τρωϊκὰ
 πεδία προσαυδῶ, χαίρετ', δὲ τροφῆς ἐμοί·
 τοῦθεν ὑμὺν Λίας τοῦπος ὕστατον θροεῖ,
 τὰ δὲ ἀλλ' ἐν Ἀιδου τοῖς κάτω μυθήσομαι. 860
 865

HMIXOPION.

πόνος πόνῳ πόνον φέρει.

πᾶ πᾶ
 πᾶ γάρ οὐκ ἔβαν ἐγώ;
 κούδεις *έφίσταται με συμμαθεῖν τόπος.
 ἴδού,
 δοῦπον αὖ κλύω τινά. 870

HM. ἡμῶν γε ταῦς κοινόπλουν δμαλίαν.
 HM. τί οὖν δή;
 HM. πᾶν ἐστίβηται πλευρὸν ἐσπερον νεῶν.
 HM. ἔχεις οὖν; 875

HM. πόρου γε πλῆθος, κούδεν εἰς δψιν πλέον.
 HM. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν
 κελευθον ἀνήρ οὐδαμοῦ δηλοῖ φανεῖς.
 XO. στρ. Τίς ἀν δῆτά μοι, τίς ἀν φιλοπόνων
 ἀλιαδᾶν ἔχων ἀπνίους ἄγρας, 880
 ἢ τίς Ὀλυμπιάδων θεᾶν, ἢ ρυτῶν
 βοσπορίων ποταμῶν, τὸν ὡμόθυμον
 εἴ ποθι πλαζόμενον λεύσσων 885
 ἀπύο; σχέτλια γάρ
 ἐμέ γε τὸν μακρῶν ἀλάταν πόνων
 οὐρίφ μὴ πελάσαι δρόμῳ,
 ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν δπου. 890

TE. ίώ μοί μοι.
 XO. τίνος βοή πάραυλος ἐξέβη νάπους;
 TE. ίώ τλήμων.
 XO. τὴν δουριληπτὸν δύσμορον νύμφην δρῷ
 Τέκμησσαν, οἴκτῳ τῷδε συγκεκριμένην. 895
 TE. οἴχωκ', δλωλα, διαπεπόρθημαι, φίλοι.
 XO. τί δ' ἐστιν;
 TE. Αἴας δδ' ἡμῖν ἀρτίως νεοσφαγής
 κεῖται, κρυφαίφ φασγάνφ περιπτυχής.
 XO. ὅμοι ἐμῶν νόστων 900
 ὅμοι, κατέπεφνεις, δναξ,
 τόνδε συνναύταν,
 δ τάλας.

δι ταλαιφρων γύναι.
 ΤΕ. ώς ὡδε τοῦδε ἔχοντος αἰλάζειν πάρα.
 ΧΟ. τίνος ποτ' ἄρ' *ἔρξε χειρὶ δύσμορος; 905
 ΤΕ. αὐτὸς πρὸς αὐτοῦ δῆλον. ἐν γάρ οἱ χθονὶ^ν πηκτὸν τόδε ἔγχος περιπετεῖς κατηγορεῖ.
 ΧΟ. ὅμοι ἐμᾶς ἄτας, οἷος ἄρ' αἰμάχθης, ἄφρακτος φίλων 910
 ἐγὼ δὲ διά πάντα κωφός, δὲ πάντ' ἄιδρις,
 κατημέλησα. πᾶ πᾶ
 κεῖται δὲ δυστράπελος,
 δυσώνυμος Λίας;
 ΤΕ. οὗτοι θεατός· ἀλλά νιν περιπτυχεῖ 915
 φάρει καλύψω τῷδε παμπήδην, ἐπεὶ
 οὐδὲις ἄν, δοτις καὶ φίλος, τλαίη βλέπειν
 φυσῶντ' ἄνω πρὸς ρίνας, ἐκ τε φοινίας
 πληγῆς μελανθὲν αἷμ' ἀπ' οἰκείας σφαγῆς.
 οἵμοι, τί δράσω; τίς σε βαστάσει φίλων;
 ποῦ Τεῦκρος; ώς ἀκμαῖος, εἰ βαίνη, μόλοι,
 πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμόσαι. 920
 δὲ δύσμορ' Λίας, οἷος δὲν οἶως ἔχεις,
 ώς καὶ παρ' ἔχθροις ἄξιος θρήνων τυχεῖν.
 ΧΟ. ἀντ. *Ἐμελλεις, τάλας, ἐμελλεις χρόνῳ
 στερεόφρων ἄρ' *δόδε ἔξανύσειν κακὰν 925
 μοῖραν ἀπειρεσίων πόνων. τοιά μοι
 πάννυχα καὶ φαέθοντ' ἀνεστέναξες
 ὡμόφρων ἔχθοδόπ' Ἀτρείδαις
 οὐλίῳ σὺν πάθει.
 μέγας ἄρ' ἦν ἐκεῖνος ἄρχων χρόνος
 πημάτων, ἡμος ἀριστόχειρ 930
 — — — — δόπλων ἐκειτ' ἀγῶν πέρι.
 ΤΕ. ίώ μοί μοι.
 ΧΟ. χωρεῖ πρὸς ἡπαρ, οίδα, γενναία δύη.
 ΤΕ. ίώ μοί μοι.
 ΧΟ. οὐδέν σ' ἀπιστῶ καὶ δῆς οἰμῶξαι, γύναι, 935
 τοιοῦδε ἀποβλαφθεῖσαν ἀρτίως φίλουν.

ΤΕ. σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν φρονεῖν.

ΧΟ. ξυναυδῶ.

ΤΕ. οἵμοι, τέκνον, πρὸς οὐλα δουλείας ξυγά
χωροῦμεν, οἵοι τῷν ἐφεστᾶσι σκοτοί.

945

ΧΟ. ὕμοι, ἀναλγήτων

διστῶν ἐθρόησας ἄναυδον

ἔργον Ἀτρειδῶν

τῷδ' ἄχει.

ἀλλ' ἀπείργοι θεός.

ΤΕ. οὐκ ἀν τάδ' ἔστη τῇδε, μὴ θεῶν μέτα.

950

ΧΟ. ἄγαν ὑπερβριθέες ἄχθος ξυνσαν.

ΤΕ. τοιόνδε μέντοι Ζηνὸς ἡ δεινὴ θεός

Παλλὰς φυτεύει πῆμ' Ὁδυσσέως χάριν.

ΧΟ. ἡ ῥά κελαινώπαν θυμὸν ἐφυθρίζει πολύτλας ἀνήρ,

954

γελάῃ δὲ τοῦσδε μαινομένοις ἄχεσιν

πολὺν γῆλωτα, φεῦ φεῦ,

ξύν τε διπλοὶ βασιλῆς

κλύοντες Ἀτρεῖδαι.

960

ΤΕ. οἱ δὲ οὖν γελώντων κάπιχαιρόντων κακοῖς

τοῖς τοῦδε. ἵστω τοι, κεὶ βλέποντα μὴ πόθουν,

θανόντ' ἀν οἰμώξειαν ἐν χρείᾳ δορός.

οἱ γάρ κακοὶ γνώμασιν τάγαθον χεροῖν

ἔχοντες οὐκ ἵστασι, πρίν τις ἐκβάλῃ.

965

ἐμοὶ πικρὸς τέθνηκεν ἡ κείνοις γλυκύς,

αὐτῷ δὲ τερπνός. ὃν γάρ ἡράσθη τυχεῖν

ἐκτήσαθ' αὐτῷ, θάνατον ὑπέρ θῆλεν.

τί δῆτα τοῦδε ἐπεγγελῷν ἀν κάτα;

θεοῖς τέθνηκεν οὐτος, οὐ κείνοισιν, οὐ.

970

πρὸς ταῦτ' Ὁδυσσεὺς ἐν κενοῖς ὑθρίζετω.

Αἴτας γάρ αὐτοῖς οὐκέτ' ἔστιν, ἀλλ' ἐμοὶ

λιπῶν ἀνίας καὶ γόνους διοίχεται.

ΤΕΥΚΡΟΣ.

ἴω μοί μοι.

ΧΟ. σίγησον. αὐδὴν γὰρ δοκῶ Τεύκρουν κλύειν

975

βοῶντος ἀτης τῆσδε ἐπίσκοπον μέλος.
 TEY. ὁ φίλτατ' Λῖας, ὁ ξύναυμον ὅμι' ἐμοί,
 ἀρ' ἡμποληκας ὥσπερ ἡ φάτις κρατεῖ;
 XO. ὅλωλεν ἀνήρ, Τεῦκρε, τοῦτ' ἐπίστασο.
 TEY. ὅμοι βαρείας ἀρα τῆς ἐμῆς τύχης. 980
 XO. ὡς ὁδὸς ἔχόντων
 TEY. ω τάλας ἐγώ, τάλας.
 XO. πάρα στενάζειν.
 TEY. ω περισπερχές πάθος.
 XO. ἄγαν γε, Τεῦκρε.
 TEY. φεῦ τάλας. τί γάρ τέκνον
 τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρφάδος;
 XO. μόνος παρὰ σκηναῖσιν. 985
 TEY. οὐχ ὅσον τάχος
 δῆτ' αὐτὸν ἀξεῖς δεῦρο, μή τις ὡς κενῆς
 σκύμνον λεάντης δυσμενῶν ἀναρπάσῃ;
 Ίθ', ἐγκύνει, σύγκαμνε, τοῖς θανοῦσι τοι
 φιλοῦσι πάντες κειμένοις ἐπεγγελάν.
 XO. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδε σοι μέλειν 990
 ἐφίεθ' ἀνήρ κείνος, ὥσπερ οὖν μέλει.
 TEY. ω τῶν ἀπάντων δὴ θεαμάτων ἐμοὶ¹
 ἀλγιστον δων προσεῖδον ὁφθαλμοίς ἐγώ,
 ὁδός θ' ὁδῶν πασῶν ἀνάσασα δὴ
 μάλιστα τούμδον σπλάγχνον, ἦν δὴ νῦν ἔβην, 995
 ω φίλτρατ' Λῖας, τὸν σὸν ὡς ἐπησθόμην
 μόρον διώκων κάξιχνοσκοπούμενος·
 δξεῖα γάρ σου βάξεις ὡς θεοῦ τινος
 δηῆλθ' Ἀχαιοὺς πάντας ὡς οῖχει θανών.
 ἀγώ κλύνων δύστηνος ἐκποδῶν μὲν δων
 ὑπεστέναζον, νῦν δὲ δρῶν ἀπόλλυμαι.
 οῖμοι.
 Ίθ', ἐκκάλυψον, ως ἴδω τὸ πᾶν κακόν.
 ω δυσθέατον ὅμμα καὶ τόλμης πικρᾶς,
 ὅσας ἀνίας μοι κατασπείρας φθίνεις. 1000
 1005

ποί γάρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,
 τοῖς σοῖς ἀρήξαντ' ἐν πόνουσι μηδαμοῦ;
 ἡ πού με Τελαμών, σὸς πατὴρ ἐμός θ' ἀμα,
 δέξαιτ' ἀν εὐπρόσωπος Ἰλεώς τ' ἵσως
 χωροῦντ' ἀνευ σοῦ. πῶς γάρ οὐχ; δτφ πάρα
 μηδὲ εὐτυχοῦντι μηδὲν ηδιον γελάν.
 οὐτος τί κρύψει; ποίου σύκ έρει κακόν,
 τὸν ἐκ δορὸς γεγέντα πολεμίου νόθον,
 τὸν δειλιά προδότα καὶ κακανδρία
 σέ, φίλτατ' Αἴας, ἡ δόλοισιν, ὡς τὰ σὰ
 κράτη θανόντος καὶ δόμους νέμοιμι σούς.
 τοιαῦτ' ἀνήρ δύσοργος, ἐν γήρᾳ βιρύς,
 έρει, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.
 τέλος δὲ ἀπωστὸς γῆς ἀπορριφθῆσομαι,
 δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς.
 τοιαῦτα μὲν κατ' οἶκον ἐν Τροίᾳ δέ μοι
 πολλοὶ μὲν ἔχθροί, παῦρα δὲ ὠφελήσιμα.
 καὶ ταῦτα πάντα σοῦ θανόντος εὐρόμην.
 οἵμοι, τί δράσω; πῶς σ' ἀποσπάσω πικροῦ
 τοῦδε αἰδοὺς κυνώδοντος, δὲ τάλας, οὐφ' οὐδὲ
 φονέως ἄρ' ἔξεπνευσας; εἰδεῖς ὡς χρόνῳ
 ἔμελλέ σ' Ἐκτωρ καὶ θανὼν ἀποφθιέιν;
 σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.
 Ἐκτωρ μέν, φέ δὴ τοῦδε ἐδωρήθη πάρα,
 ζωστῆρι πρισθεὶς ἵππικῶν ἔξι ἀντύγων
 ἀκνάπτετ' αἰέν, ἔστ' ἀπέψυξεν βίον
 οὐτος δὲ ἐκείνου τήνδε δωρεὰν ἔχων
 πρὸς τοῦδε δλωλε θανασίμῳ πεσήματι.
 δρ' οὐκ Ἐρινύς τοῦτ' ἔχαλκευσε ξίφος
 κάκείνον Ἀιδης, δημιουργὸς ἄγριος;
 ἔγω μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' ἀεὶ^{τε}
 φάσκοιμι ἀνθρώποισι μηχανᾶν θεούς
 δτφ δὲ μὴ τάδε ἔστιν ἐν γνώμῃ φίλα,
 κείνος τ' ἐκείνα στεργέτω κάγὼ τάδε.

1010

1015

1020

1025

1030

1035

ΧΟ. μὴ τεῖνε μακρά, ἀλλ' ὅπως κρύψεις τάφῳ 1040
 φράξου τὸν ἄνδρα χῶ τι μυθίσῃ τάχα.
 Βλέπω γὰρ ἔχθρὸν φῶτα, καὶ τάχ' ἀν κακοῖς
 γελῶν ἀ δὴ κακοῦργος ἔξικος' ἀνήρ.
 ΤΕΥ. τίς δὲ ἐστὶν ὄντις ἄνδρα προσλεύστεις στρατοῦ;
 ΧΟ. Μενέλαος, φὶ δὴ τόνδε πλοῦν ἐστειλαμεν. 1045
 ΤΕΥ. δρῶ· μαθεῦν γὰρ ἐγγὺς ὅν οὐδεποτής.

ΜΕΝΕΛΑΟΣ.

οὗτος, σὲ φωιῷ τόνδε τὸν νεκρὸν χεροῖν
 μὴ συγκομίζειν, ἀλλ' ἔαν ὅπως ἔχει.
 ΤΕΥ. τίνος χάριν τοσφύδε ἀνήλωσας λόγον;
 ΜΕ. δοκοῦντ' ἐμοὶ, δοκοῦντα δὲ κραίνει στρατοῦ. 1050
 ΤΕΥ. οὐκον ἀν εἴποις ἡμῖν' αἰτίαν προθείς;
 ΜΕ. ὅθουνεκ' αὐτὸν ἐλπίσαντες οἴκαθεν
 ἄγειν Ἀχαιοῖς ἔνυμμαχόν τε καὶ φίλον,
 ἔξεύρομεν ζητοῦντες ἔχθιώ Φρυγῶν 1055
 δότις στρατῷ ἔνυμπαντες βουλcύντας φόνον
 μύκτωρ ἐπεστράτευσεν, ὡς ἐλοι δορί·
 κεὶ μὴ θεῶν τις τήνδε πεῖραν ἔσθεσεν,
 ἡμεῖς μὲν ἀν τήρδ', ἦν δέ εἰληχεν τύχην,
 θαυόντες ἀν προύκειμεθ' αἰσχίστῳ μόρῳ,
 οὐτος δὲ ἀν ἔη. οὐν δέ ἐνήλλαξεν θεὸς 1060
 τὴν τοῦδε ὑθριν πρὸς μῆλα καὶ πούμνας πεσεῖν.
 ὅν οὐνεκ' αὐτὸν οὕτις ἔστ' ἀνήρ σθένων
 τοσοῦντον ὕστε σώμα τυμβεῦνται τάφῳ,
 ἀλλ' ἀμφὶ χλωρὰν ψάμμαθον ἐκβεβλημένος
 δρυσι φορθῇ παραλίοις γενήσεται. 1065
 πρὸς ταῦτα μηδὲν δεινὸν ἔξάρης μένος.
 εἰ γὰρ βλέποντος μὴ ὀνυθῆμεν κρατεῖν,
 πάντως θανόντος γ' ἄρξομεν, καν μὴ θέλης,
 χερσὶν παρευθύνοντες. οὐ γὰρ ἔσθ δόπου
 λόγων γ' ἀκούνται ζῶν ποτ' ἡθέλησ' ἐμῶν. 1070
 καίτοι κακοῦ πρὸς ἄνδρος ἄνδρα δημότην
 μηδὲν δικαιοῦν τῶν ἐφεστώτων κλύνειν.

οὐ γάρ ποτ' οὐτ' ἀν ἐν πόλει νόμοι καλῶς
φέρουντ' ἀν, ἔνθα μὴ καθεστήκη δέος,
οὐτ' ἀν στρατός γε σωφρόνιος ἄρχοιτ' ἔτι
μηδὲν φόβον πρόβλημα μηδ' αἰδοῦς ἔχων.
ἀλλ' ἀνδρα χρή, καν σῶμα γενήσηγ μέγα,
δοκεῖν πεσεῖν ἀν καν ἀπὸ σμικροῦ κακοῦ.

δέος γάρ φ πρόσεστιν αἰσχύνη θ δμοῦ,
σωτηρίαν ἔχοντα τόνδε ἐπίστασο·

ὅπου δ' ἴθριζειν δρᾶν θ ἀ βούλεται παρῆ,
ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ
ἔξι οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν. .
ἀλλ' ἀστάτω μοι καὶ δέος τι καίριον,
καὶ μὴ δοκῶμεν δρῶντες ἀν ἡδάμεθα
οὐκ ἀντιτίσειν αὐθίς ἀν λυπώμεθα.

ἔρπει παραλλάξι ταῦτα. πρόσθεν οὐτος ἡν
αἴθων ἴθριστής, νῦν δ' ἐγὼ μέγ' αὐν φρονῶ.
καὶ σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως
μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσης.

ΧΟ. Μενέλαος, μὴ γνώμας ὑποστήσας σοφάς
εἰτ' αὐτὸς ἐν θαυμάσιν ὑθριστής γένη.

ΤΕ. οὐκ ἀν ποτ', ἀνδρες, ἀνδρα θαυμάσαμ' ἔτι,
δε μηδὲν ἀν γοναῖσιν εἰδί' ἀμαρτάνει,
οὐδὲ οἱ δοκοῦντες εὐγενεῖς πεφυκέναι
τοιαῦθ' ἀμαρτάνουσιν ἐν λόγοις ἐπη.

ἴγι', εἴπ' απ' ἀρχῆς αὐθίς, ή σὺ φῆς ἀγεω
τὸν ἀνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβών;
οὐκ αὐτὸς ἐξέπλευσεν ὡς αὐτοῦ κρατῶν;
ποὺ σὺ στρατηγεῖς τοῦνδε; ποὺ δέ σοι λεῶ
ἔξεστ' ἀνάσσειν, ὁν δοῦ ἡγεῖτ' οἰκοδέν;

Σπάρτης ἀνάσσων δῆλες, οὐχ ἡμῶν κρατῶν.
οὐδὲ ἔσθι ὅπου σοι τόνδε κοσμῆσαι πλέον
ἀρχῆς ἔκειτο θεσμὸς ή καὶ τρόπε σέ.

ὑπαρχος ἀλλων δεῦρ' ἐπλευσας, οὐχ ὅλως
στρατηγός, φοτ' Λακωνίας ἡγείσθαι ποτε.

1075

1080

1085

1090

1095

1100

1105

ἀλλ' ὅνπερ ἀρχεις ἀρχε, καὶ τὰ σέμιν' ἐπη
κολαζ' ἐκείνουσι τόνδε δ', εἴτε μὴ σὺ φῆς
εἴθ' ἀτέρος στρατηγός, εἰς ταφὰς ἐγώ
θήσω δικαίως, οὐ τὸ σὸν δείσας στόμα. 1110

οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο
γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέω,
ἀλλ' οὐνεχ' ὅρκων οἰσιν ἦν ἐπώμοτος,
σοῦ δ' οὐδένιν οὐ γάρ ηξίου τοὺς μηδένας.
πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν
καὶ τὸν στρατηγὸν ἡκε, τοῦ δὲ σοῦ ψύφουν
οὐκ ἀν στραφείην, ὡς ἀν ἥς οἰός περ εἰ. 1115

ΧΟ. οὐδὲ αὖ τοιάτην γλώσσαν ἐν κακοῖς φιλῶ.
τὰ σκληρὰ γάρ τοι, κανούντας ὑπέρδικ' ἥ, δάκνει.

ΜΕ. δ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν. 1120

ΤΕΥ. οὐ γάρ βανάυσον τὴν τέχνην ἐκτησάμην.

ΜΕ. μέγ' ἀν τι κομπάσεις, ἀστιδ' εἰ λάθοις.

ΤΕΥ. κανούντας ἀρκέσαμι σοι γ' ὀπλισμένῳ.

ΜΕ. ἡ γλώσσα σου τὸν θυμὸν ὡς δεινὸν τρέφει. 1125

ΤΕΥ. ξὺν τῷ δικαίῳ γάρ μέγ' ἔξεστιν φρονεῖν.

ΜΕ. δίκαια γάρ τόνδε εὐτυχεῖν κτείναντά με;

ΤΕΥ. κτείναντα; δεινόν γ' εἴπας, εἰ καὶ ζῆς θανών.

ΜΕ. θεὸς γάρ ἐκσώζει με, τῷδε δ' οἴχομαι.

ΤΕΥ. μή τιν αἴτια θεούς, θεοῖς σεσωσμένος. 1130

ΜΕ. ἐγὼ γάρ ἀν ψέξαιμι δαιμόνων νόμους;

ΤΕΥ. εἰ τοὺς θανόντας οὐκ ἔξι θάπτειν παρών.

ΜΕ. τούς γ' αὐτὸς αὐτοῦ πολεμίους οὐ γάρ καλόν.

ΤΕΥ. δι σοι γάρ Αἴας πολέμιος προῦστη ποτέ;

ΜΕ. μισοῦντ' ἐμίσει καὶ σὺ τοῦτ' ἡρίστασο.

ΤΕΥ. κλέπτης γάρ αὐτοῦ ψηφοποιὸς εὑρέθης. 1135

ΜΕ. ἐν τοῖς δικαιοτάῖς, κούκλῳ ἐμοί, τόδε ἐσφάλη.

ΤΕΥ. πόλλα' ἀν καλῶς λάθρα σὺ κλέψειας κακά.

ΜΕ. τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τινὲς.

ΤΕΥ. οὐ μᾶλλον, ὡς ἔοικεν, ἡ λυπήσομεν.

ΜΕ. ἐν σοι φράσω· τόνδε ἔστιν οὐχὶ θάπτεον. 1140

ΤΕΥ. ἀλλ' ἀντακούσει τοῦτον ὡς τεθάψεται.

ΜΕ. Ηδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσσην θρασὺν
καύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,
φί φθέγμ' ἀν οὐκ ἀν εὑρεις, ἥρικ' ἐν κακῷ
χειμῶνος εἰχεῖτ', ἀλλ' ὑφί εἴματος κρυφεῖς
πατεῖν παρεῖχε τῷ θέλοντι καυτίλων.

1145

οὐτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα
σμικροῦ νέφους τάχ' ἀν τις ἐκπνεύσας μέγας
χειμῶν κατασβέσει τὴν πολλήν βούν.

ΤΕΥ. ἐγὼ δέ γ' ἄνδρ' ὅπωπα μωρίας πλέων,
ὅς ἐν κακοῖς ὑβριζε τοῖσι τῶν πέλας.
καὶ τ' αὐτὸν εἰσιδών τις ἐμφερής ἐμοὶ
δργήν θ' δόμιος εἴπε τοιοῦτον λόγουν,
ῶνθρωπε, μὴ δρᾶ τοὺς τεθυηκότας κακῶς.
εὶ γὰρ ποιήσεις, ἵσθι πημανούμενος.

1150

τοιαῦτ' ἀνδλβον ἄνδρ' ἐνυθέτει παρών.
ὅρω δέ τοι νιν, κάστιν, ὡς ἐμοὶ δοκεῖ,
οὐδείς ποτ' ἄλλος ἢ σύ. μῶν γηνέαμην;

1155

ΜΕ. ἀπειμ· καὶ γὰρ αἰσχρόν, εἰ πύνοιστο τις,
λόγοις κολάζειν, φί βιάζεσθαι παρῇ.

1160

ΤΕΥ. ἄφερπέ νυν. κάμοι γὰρ αἰσχιστον κλέων
ἄνδρὸς ματαίου φλαύρ' ἔπη μυθουμένου.

ΧΟ. ἔσται μεγάλης ἔριδός τις σγάνων.
ἀλλ' ὡς δύνασαι, Τεῦκρε, ταχύνας
σπεύσον κοιλην κάπετόν τιν' ἰδεῖν
τῷδ', ἔνθα βροτοῖς τὸν ἀείμυηστον
τάφον εὐρώειτα καθέξει.

1165

ΤΕΥ. καὶ μὴν ἐσ αὐτὸν καιρὸν οἴδε πλησίοις
πάρεισιν ἄνδρὸς τοῦδε παῖς τε καὶ γυνή,
τάφον περιστελοῦντε δυστίρους νεκροῦ.
δι πᾶν, πρόσελθε δεῦρο, καὶ σταθεὶς πέλας
ἰκέτης ἔφαψαι πατρός, δο σ' ἐγείκατο.
Θάκει δὲ προστρόπωας ἐν χεροῖν ἔχων
κόμας ἐμάς καὶ τῆσδε καὶ σαντοῦ τρίτου,

1170

ικτήριον θησαυρόν. εἰ δέ τις στρατοῦ
βίᾳ σ' ἀποσπάσει τοῦδε τοῦ νεκροῦ,
κακὸς κακῶς ἀθαπτος ἐκπέσοι χθονός,
γένους ἀπαντος ρίζαν ἐξημημένος,
αὗτας ὅπωσπερ τόνδ' ἔγω τέμνω πλόκον.
ἔχ' αὐτόν, δο παῖ, καὶ φύλασσε, μηδέ σε
κυησάτω τις, ἀλλὰ προσπεσὼν ἔχου. 1175

ὑμεῖς τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας
παρέστατ', ἀλλ' ἀρήγετ', ἐσ τ' ἔγω μολω
τάφου μεληθεὶς τῷδε, καν μηδεὶς ἔᾶ. [ἀριθμὸς
ΧΟ. στρ.α'. Τίς ἄρα νέατος ἐσ πότε λήξει πολυπλάγκτων ἐτέων
τὰν ἀπαντον αἰὲν ἐμοὶ 1180

δορυσσοπότων
μόχθων ἀταν ἐπάγων
*ἀνὰ τὰν εὐρώδη Τροίαν,
δύστανον ὄνειδος Ἐλλάνων; 1190
[Γλίδαν
ἀντ.α'. "Οφελε πρότερον αἰθέρα δύναι μέγαν ή τὸν πολύκοινον
κείνος ἀντίρ, δο στυγερῶν
ἔδειξεν ὅπλων
"Ἐλλασι κοιλὸν Ἀρη.
ἰὼ πόνοι πρόγονοι πόνων.
κείνος γὰρ ἐπερσεν ἀνθρώπους.
στρ.β'. Ἐκείνος οὐ στεφάνων
οὐτε βαθειᾶν κυλίκων
νεῖμεν ἐμοὶ τέρψιν δύμλεῖν,
οὐτε γλυκὺν αὐλῶν ὅτισον,
δύσμορος, οὕτ' ἐνυυχίαν
τέρψιν λαύειν. 1200

ἐρώτων δ' ἐρώτων ἀπέπαυσεν, ὥμοι.
κείμαι δ' ἀμέριμνος οὗτως,
ἀεὶ πυκινᾶς δρόσοις
τεγγόμενος κόμας,
λυγρᾶς μήματα Τροίας. 1205
ἀντ.β'. Καὶ πρὶν μὲν ἐνυυχίου

δείματος ἡν μοὶ προβολὰ
καὶ βελέων θούριος Αἴας·
νῦν δὲ οὗτος ἀνέίται στυγερῷ
δαίμονι. τίς μοι, τίς ἔτ' οὐν
τέρψις ἐπέσται;
γενοίμαν ὦν ὑλᾶεν ἔπεστι πόντου
πρόβλημ' ὀλίκλυνστον, ἄκραν
ὑπὸ πλάκα Σουνίου,
τὰς ἱερὰς δῆπος
προσείπομεν Ἀθάνας.

ΤΕΥ. καὶ μὴν ἰδών ἔσπευσα τὸν στρατηλάτην
Ἄγαμέμνον' ἡμᾶν δεῦρο τόνδε δρυμώμενον
δῆλος δέ μούστι σκαιδὺν ἐκλύσων στόμα.

1215

1220

1225

ΑΓΑΜΕΜΝΩΝ.

σὲ δὴ τὰ δεινὰ ρήματ' ἀγγελλουσί μοι
τὴληναι καθ' ἡμῶν ὀδὺ ἀνοιμωκτὶ χανεῖν·
σέ τοι, τὸν ἐτῆς αἰχμαλωτίδος λέγω·
ἢ που τραφεῖς ἀν μητρὸς εὐγενοῦς ἀπὸ
ὑψῆλ' ἐφώνεις κάπ' ἄκρων ὠδοιπόρεις,
ὅτε οὐδὲν ὅν τοῦ μηδέν άντεστης ὑπερ,
κοῦντε στρατηγούς οὗτε ναυάρχους μολεῖν
ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,
ἄλλ' αἰτός ἄρχων, ὡς σὺ φήσ, Αἴας ἔπλει.
ταῦτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά;
ποίου κέκραγας ἀνδρὸς ὁδὸν ὑπέρφρονα;
ποῦ βάντος ἡ ποὺ στάντος, οὐπερ οὐκ ἔγώ;
οὐκ ἀρ' Ἀχαιοῖς ἄνδρες εἰσὶν πλὴν ὅδε;
πικροὺς ἔνογμεν τῶν Ἀχιλλείων ὅπλων
ἀγῶνας Ἀργείοιστι κηρῦξαι τότε,
εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,
κούκ ἀρκέσει ποθ' ὑμὶν οὐδὲ ἡστημένοις
εἴκειν δὲ τοῖς πολλοῖσιν ἥρεσκεν κριταῖς,
ἄλλ' αἰὲν ἡμᾶς ἡ κακοῦς βαλεῖτε που
ἡ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.

1230

1235

1240

1245

ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἀν ποτε
κατάστασις γένοιτ' ἀν οὐδενὸς νόμου,
εἰ τοὺς δίκην νικῶντας ἔξωθήσομεν
καὶ τοὺς ὅπισθεν εἰς τὸ πρόσθεν ἀξομεν.
ἀλλ' εἰρκτέον τάδ' ἐστίν· οὐ γάρ οἱ πλατεῖς
οὐδὲ εὐρύνωτοι φῶτες ἀσφαλέστατοι,
ἀλλ' οἱ φρονοῦντες εὐν κρατοῦσι πανταχοῦ.
μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὅμως
μάστιγος ὀρθὸς εἰς ὅδὸν πορεύεται.

1250

καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον
δρῶ τάχ', εἰ μὴ νοῦν κατακτήσῃ τινά·
ὅς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ήδη σκιᾶς,
θαρσῶν ὑβρίζεις κάξελενθεροστομεῖς.
οὐ σωφρονήσεις; οὐ μαθὼν δε εἰ φύσιν
ἀλλοιν τιν' ἄξεις ἀνδρα δεῦρ' ἐλεύθερον,
δοτις πρὸς ήμᾶς ἀντὶ σοῦ λέξεις τὰ σά;
σοῦ γάρ λέγοντος οὐκέτ' ἀν μάθοιμ' ἐγώ·
τὴν βάρβαρον γάρ γλῶσσαν οὐκ ἐπιώ.

1255

ΧΟ. εἴθ' ὑμὶν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν
τούτου γάρ οὐδὲν σφῆν ἔχω λάφον φράσαι.

1265

ΤΕΥ. φεῦ· τοῦ θανόντος ὡς ταχεῖα τις βροτοῖς
χάρις διαρρέει καὶ προδοῦσ' ἀλίσκεται,
εἰ σοῦ γ' ὅδ' ἀνήρ οὐδὲν ἐπὶ σμικρῶν λόγων,
Αἴας, ἐτ' ἵσχει μηῆστι, οὐ σὺ πολλάκις
τὴν σὴν προτείνων προῦκαμες ψυχὴν δορί·
ἀλλ' οἰχεται δὴ πάντα ταῦτ' ἐρριμένα.

1270

δι πολλὰ λέξας ἅρτι κάνόητ' ἐπη,
οὐ μημονεύεις οὐκέτ' οὐδέν, ἡγίκα
ἔρκεων ποθ' ὑμᾶς οὖτος ἐγκελλυμένους,
ἥδη τὸ μηδὲν ὄντας, ἐν τροπῇ δορὸς
ἐρρύσατ' ἐλθῶν μούνος, ἀμφὶ μὲν νεῶν
ἄκροισιν ἥδη ναυτικοῖς ἐδωλίοις
πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη
πηδῶντος ἄρδην Ἔκτορος τάφρων ὑπερ;

1275

τίς ταῦτ' ἀπείρξεν; οὐχ ὅδ' ἦν ὁ δρῶν τάδε,
δν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί;
δρ' ὑμὸν οὐτος ταῦτ' ἔδρασεν ἔνδικα;
χῶτ' αὐθις αὐτὸς Ἐκτόρος μόνος μόνου,
λαχών τε κάκελευστος, ἥλθ' ἐναντίος,
οὐ δραπέτην τὸν κλῆρον εἰς μέσον καθείς,
ὑγρᾶς ἀρούρας βῶλον, ἀλλ' ὃς εὐλόφου
κυνῆς ἔμελλε πρώτος ἀλμα κονφεῖν;
ὅδ' ἦν δ πράσσων ταῦτα, σὺν δ' ἔγῳ παρών,
ό δοῦλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.
δύστηνε, ποὶ βλέπων ποτ' αὐτῷ καὶ θροεῖς;
οὐκ οἰσθα σοῦ πατρὸς μὲν δι προῦφυ πατὴρ
ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα;
'Ατρέα δ', ὃς αὐ σ' ἔσπειρε, δυσσεβέστατον
προθέντ' ἀδελφῷ δεῖπνον οἰκείων τέκνων;
αὐτὸς δὲ μητρὸς ἔξέφυς Κρήσσης, ἐφ' ὧ
λαβὼν ἐπακτὸν ἄνδρ' δ φιτύσας πατήρ
ἐφῆκεν ἐλλοῖς ἵχθύσιν διαφθοράν.
τοιοῦτος δν τοιῷδ' ὄνειδίζεις σποράν;
δς. ἐκ πατρὸς μέν εἴμι Τελαμῶνος γεγώς,
δστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν
ἴσχει ἔνευνον μητέρ', ἡ φύσει μὲν ἦν
βασιλεία, Δαιομέδοντος· ἔκκριτον δέ νιν
δώρημ' ἔκείνῳ "δωκεν Ἀλκμήνης γόνος.
δρ' δὸς ἀριστος ἐξ ἀριστέοιν δυοῖν
βλαστὸν δν αἰσχύνοιμι τοὺς πρὸς αἴματος,
οὐς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους
ἀθεῖς ἀθάπτους, οὐδὲ ἐπαισχύνει λέγων;
εὐ νυν τόδ' ίσθι, τούτον εὶ βαλεῖτε που,
βαλεῖτε χῆμᾶς τρεῖς ὄμον συγκειμένους.
ἐπεὶ καλόν μοι τοῦδ' ὑπερκονουμένῳ
θανεῖν προδήλως μᾶλλον ἡ τῆς σῆς ὑπὲρ
γυναικός, ἡ τοῦ σοῦ *γ' ὁμαίμονος λέγω;
πρὸς ταῦθ' ὅρα μὴ τοῦμόν, ἀλλὰ καὶ τὸ σόν.

1280

1285

1290

1295

1300

1305

1310

ώς εἴ με πημανεῖς τι, βουλήσει ποτὲ
καὶ δειλὸς εἴναι μᾶλλον ή 'ν ἐμοὶ θρασύς.

ΧΟ. ἄναξ Ὁδυσσεὺς, καιρὸν ἵσθι ἐληλυθώς,
· εἰ μὴ ξυνάψων, ἀλλὰ συλλύσων πάρει.

ΟΔ. τί δὲ ἔστιν, ἀνδρες; τηλόθεν γάρ γῆσθόμην
βοήν 'Ατρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.

ΑΓΑ. οὐ γάρ κλύοντές ἐσμεν αἰσχίστους λόγους,
ἄναξ Ὁδυσσεὺς, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;

ΟΔ. ποίους; ἐγὼ γάρ ἀνδρὶ συγγράμμην ἔχω
κλύοντι φλαύρᾳ συμβαλεῖν ἔπη κακά.

ΑΓΑ. ἥκουσεν αἰσχρά· δρῶν γάρ ήν τοιαῦτά με.

ΟΔ. τί γάρ σ' ἔδρασεν, δοτε καὶ βλάβην ἔχειν;

ΑΓΑ. οὐ φησ' ἔάσειν τόνδε τὸν νεκρὸν ταφῆς
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.

ΟΔ. ἔξεστιν οὖν εἰπόντι τάληθῃ φίλῳ
σοὶ μηδὲν ἥστορ ή πάρος ξυνηρετεῖν;

ΑΓΑ. εἴπερ· ή γάρ εἴην οὐν ἀν εὐ φρονῶν, ἐπεὶ
φίλων σ' ἐγὼ μέγιστον Ἀργείων νέμω.

ΟΔ. ἀκούει νῦν, τὸν ἄνδρα τόνδε πρὸς θεῶν
μὴ τλῆς ἀθαπτον δοῦ ἀναλγήτως βαλεῖν
μηδὲ ή βία σε μηδαμῶς νικησάτω
τοσούνδε μισεῖν δοτε τὴν δίκην πατεῖν.

κάμοι γάρ ήν ποθεύτως ἔχθιστος στρατοῦ,
ἔξ οὐν 'κράτησα τῶν Ἀχιλλείων ὅπλων·
ἀλλ' αὐτὸν ἔμπας δοῦ ἐγὼ τοιόνδ' ἐμοὶ
οὐκ *ἀνταπιμάσαιμ' ἄν, δοτε μὴ λέγειν
εἴν' ἄνδρ' ίδειν ἄριστον Ἀργείων, δοτε
Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.
δοτε' οὐκ δν ἐνδίκως γ' ἀτιμάζοιτο σοι·
οὐ γάρ τι τούτους, ἀλλὰ τοὺς θεῶν νόμους
φθείροις ἄν. ἄνδρα δὲ οὐ δίκαιον, εἰ θάνοι,
βλάπτειν τὸν ἐσθλόν, οὐδὲ ἐὰν μισῶν κυρῆς.

ΑΓΑ. σὺ ταῦτ', Ὁδυσσεὺς, τοῦδ' ὑπερμαχεῖς ἐμοί;

ΟΔ. ἔγωγ· ἐμίσουν δ', ήντικ' ήν μισεῖν καλόν.

ΑΓΑ. οὐ γάρ θανόντι καὶ προσεμβῆναι σε χρή :
 ΟΔ. μὴ χαῖρ', Ἀτρείδη, κέρδεστιν τοῖς μὴ καλοῖς.
 ΑΓΑ. τόν τοις τύραννοις εὐσεβεῖν οὐ ῥάδιον. 1350

ΟΔ. ἀλλ' εὐ λέγουσι τοῖς φίλοις τιμᾶς νέμειν.
 ΑΓΑ. κλύειν τὸν ἐσθλὸν ἀνδρα χρὴ τῶν ἐν τελει.
 ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.
 ΑΓΑ. μέρμησ' ὅποιώ φωτὶ τὴν χάριν δίδωσ.
 ΟΔ. ὅδ' ἔχθρὸς ἀνήρ, ἀλλὰ γενναιός ποτ' ἦν. 1355

ΑΓΑ. τί ποτε ποιύσεις; ἔχθρὸν δοῦ αἰδεῖ νέκυν;
 ΟΔ. νικᾶ γάρ ἀρτέγη με τῆς ἔχθρας πολὺ.
 ΑΓΑ. τοιούσθ' ἐπαυνέεις δῆτα σὺ κτᾶσθαι φίλους;
 ΟΔ. σκληρὰν ἐπαυνεῖν οὐ φίλῳ ψυχὴν ἔγω.
 ΑΓΑ. ἡμᾶς σὺν δειλοὺς τῆδε θῆμέρᾳ φανεῖς. 1360

ΟΔ. ἀνδρας μὲν οὖν Ἑλλησι πᾶσιν ἐνδίκους.
 ΑΓΑ. ἀνωγας σὸν με τὸν νεκρὸν θάπτειν ἔαν;
 ΟΔ. ἔγωγε· καὶ γάρ αὐτὸς ἐνθάδ' ἔξομαι. 1365

ΑΓΑ. ἡ πάνθ ὅμοια πᾶς ἀνὴρ αὐτῷ πονεῖ.
 ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς ἡ μαυτῷ πονεῖν;
 ΑΓΑ. σὸν ἀρα τεῦργον, οὐκ ἐμὸν κεκλήστεαι.
 ΟΔ. ὡς ἀν ποιήσης, πανταχῇ χρηστός γέξει.
 ΑΓΑ. ἀλλ' εὐ γε μέντος τοῦτ' ἐπίστασ', ὡς ἔγω 1370

σοὶ μὲν νέμοιμ' ἀν τῆσδε καὶ μείζω χάριν,
 σὺντος δὲ κάκει κάρθαδ' ὅν ἔμοιγ' ὅμως
 ἔχθιστος ἔσται. σοὶ δὲ δρᾶν ἔξεσθ' ἀ *χρῆς.
 ΧΟ. δοτις σ', Ὁδυσσεῦ, μὴ λέγει γνώμῃ σοφὸν
 φύναι, τοιούτον ὄντα, μῶρός ἐστ' ἀνήρ. 1375

ΟΔ. καὶ νῦν γε Τεύκρῳ τάπο τοῦδ' ἀγγέλλομαι
 δοσον τότ' ἔχθρὸς ἦν, τοσόνδ' εἶναι φίλος.
 καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,
 καὶ ξυμπονεῖν καὶ μηδὲν ἀλλείπειν ὅσον
 χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.
 ΤΕΥ. ἄριστ' Ὁδυσσεῦ, πάντ' ἔχω σ' ἐπαινέσαι 1380

λόγοισι· καὶ μ' ἔψευσας ἐλπίδος πολύ.
 τούτῳ γάρ διν ἔχθιστος Ἀργείων ἀνὴρ
 μόνος παρέστης χερσίν, οὐδὲ ἔτλης παρών
 θαυμόντι τῷδε ἔων ἐφυθρίσας μέγα,
 ὡς δι στρατηγὸς οὐπιθρόντητος μολών,
 αὐτός τε χῶν ἔνναιμος ἡθελησάτην
 λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.
 τοιγάρ σφ' Ὀλύμπου τοῦδε δι πρεσβεύων πατήρ
 μηῆμων τὸν Ἐρινὺς καὶ τελεσφόρος Δίκη
 κακοὺς κακῶς φθείρειν, ὡσπερ ἡθελον
 τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.
 σὲ δ', δι γεραιοῦ σπέρμα Λαέρτου πατρός,
 τάφου μὲν ὀκνῷ τοῦδε ἐπιψαύειν ἔαν,
 μὴ τῷ θαυμόντι τοῦτο δυσχερὲς ποιῶ·
 τὰ δὲ ἄλλα καὶ ξύμπρασσε, κεῖ τινα στρατοῦ
 θέλεις κομίζειν, οὐδὲν ἀλγος ἔξομεν.
 ἔγὼ δὲ τὰλλα πάντα πορσυῶ· σὺ δὲ
 ἀνὴρ καθ' ἡμᾶς ἐσθλὸς διν ἐπίστασο.
 ΟΔ. ἀλλ' ἡθελον μέν εἰ δὲ μή στί σοι φίλον
 πράσσειν τάδε ἡμᾶς, εἰμί, ἐπανέσας τὸ σόν.
 ΤΕΥ. ἀλις· ηδη γάρ πολὺς ἐκτέταται
 χρόνος. ἀλλ' οἱ μὲν κοιληγι κάπετον
 χερσὶ ταχύνατε, τοὶ δὲ οὐφίβατον
 τρίποδ' ἀμφίπυρον λουτρῶν ὁσίων
 θέσθι ἐπίκαρον·
 μία δὲ ἐκ κλισίας ἀνδρῶν Ἰλη
 τὸν ὑπασπίδιον κόσμον φερέτω.
 παῖ, σὺ δὲ πατρός γ', οσον ἴσχύεις,
 φιλότητι θιγὼν πλευρὰς σὺν ἐμοὶ
 τάσδε ἐπικούφιζε· ἔτι γάρ θερμαὶ
 σύριγγες ἄνω φυσῶσι μέλαν
 μένος. ἀλλ' ἄγε πᾶς, φίλος ὁστις ἀνὴρ
 φησὶ παρείναι, σούσθω, βάτω,
 τῷδε ἀνδρὶ πονῶν τῷ πάντερ ἀγαθῷ

1385

1390

1395

1400

1405

1410

1415

κούδενί πω λάφονι θηητῶν

[Αἴαντος, ὅτ' ἦν, τότε φωνᾶ.]

ΧΟ. ἡ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν
γνῶναι· πρὶν ἰδεῖν δὲ σύδεις μάντις
τῶν μελλόντων, δὲ τι πράξει.

NOTE S.

INTRODUCTORY ANALYSIS.

THE fate of Ajax in life and after death, which is the subject of this tragedy, had an intense interest for the Athenians. He was the Eponymus and reputed ancestor of one of their ten tribes and the patron and defender of Salamis. (Hdt. 8. 64, 121.) Both Athens, therefore, and all Hellas had reason to hold dear the honour of the son of Telamon; and to this feeling we owe much of the picturesqueness and beauty of colouring which the poet has thrown around his work. The chorus of Salaminian mariners, the hero's 'co-mates and brothers in exile,' could not fail to enchain the sympathies of the lovers of Salamis, who were also lovers of the sea. If the home-affection is less personal here than in the Oedipus Coloneus, it is not less vivid and has a wider range. It is partly on this account that the chief character is treated so lovingly. Ajax is at least a foster-son of Athens (l. 861). But Sophocles has other and deeper reasons for the care which he has spent on this grand figure. To him the end of Ajax seemed typical, (1) of the effect of repulse and failure on a nature formed for great achievements; (2) of the truth that the magnanimous and faithful spirit, though error and shame may overcloud it for a day (l. 756), shall at last be justified; (3) of the lesson of moderation, as learnt by Ajax through suffering, viz. that the self-confidence of passionate strength leads men to ruin unless chastened and subdued; (4) of the corresponding lesson, as taught to Ulysses by inspiration of Athena, viz. that enmity must not be pushed beyond the grave, since our reverence for nobleness and pity for misfortune ought to be shown even towards an enemy when he can no longer do us harm (*dvavrayavatry*).

εὐοίᾳ τετίμηται, Thuc. 2. 45). This was so hard a saying that the actual sight of Ajax' ruin is needed to impress it even on Ulysses.

1. In his conception of the character of Ajax, Sophocles has taken many hints from earlier poetry; but he has given us, nevertheless, a noble creation, inspiring in a peculiar manner at once affection and awe. The hero's enemies and detractors may see in him the huge man-mountain, a tower of strength in the field, but useless in counsel (ll. 1250 foll.) Those nearest him are most aware what depth of protecting tenderness lies beneath the rugged fierceness of his nature. To his younger brother, accustomed to creep behind his shield 'as a child taking refuge with his mother' (Il. 8. 271), to his captive bride, related to him as Briseis to Achilles, to his island comrades, his fiery mood, though it may break forth on them, is only a source of pride. They cling with growing fondness to the noble personality, 'whose worth's unknown, although his height be taken.' They would claim for him, as he claims for himself (l. 424), the highest place in all the host. Even Ulysses acknowledges that none except Achilles can justly be preferred to him. (Cp. Hom. Il. 17. 280, Alcaeus, fragm. 48, etc.)

On this character, rough and impetuous, but profoundly sensitive, the blow of repulse has suddenly fallen. A representative court of the Achaeans, influenced by the Atridae (not without suspicion of factitious votes, l. 1135) have adjudged the arms of Achilles to Ulysses as the prize of merit. They have preferred farseeing wisdom before valour. Ajax, like Achilles in the Iliad, broods during many days and nights in sullen and fierce inaction beside his ships, muttering curses against the chieftains (ll. 930 foll.) and lamenting over the loss of the prize, on which he had counted to commend him to his father's eye (ll. 462 foll.) At length his passion completely masters him, and he goes forth at midnight alone and armed intending to assassinate the chiefs. He has just reached the generals' quarter, when Athena, ever watchful to protect the Argives, appears beside him, and causes his wrath to culminate in madness.

Having found, as he supposes, such an ally, he rushes forth, impelled by illusion, into the meadow where sheep and oxen, the common property of the whole army, are grazing or at rest. Imagining them to be the Argives, he falls upon them, and, when weary of slaughter, drags the remainder as captives to his hut.

Before morning the alarm is raised: suspicion falls on Ajax; he is

convicted by Ulysses with Athena's help, and his career is over. He, who had saved the host, has now committed against them an unpardonable sin.

We see him for a moment in his madness; and all our pity is stirred by the sight at which his enemy is moved¹.

Then we hear of the rumour from the Salaminian mariners. They learn the truth of Ajax' madness from Tecmessa. She learns from them the extent of the disaster, and tells them that the worst is yet to come, since Ajax in his grief and shame is evidently bent on suicide.

He is discovered amidst the slaughtered sheep, and in broken utterances makes us feel something of his agony. The poet, with rare skill, allows some traces of his past disorder to mingle with the wildness of his passion. As yet, the fierceness of his towering spirit seems only aggravated by his misfortune. He is full of the desire of vengeance and of resentment against the gods (ll. 387, 589). But amidst the tumult of his first rage there already sounds the clear note of one fixed resolve, one deeply felt necessity. Ajax knows that he cannot outlive his honour; and because of this, while he hails his comrades with unreserved affection, he treats Tecmessa with an abrupt harshness that ineffectually veils the wounded spirit within him. (Cp. Ant. 548, Hamlet 3. I, 111 foll.)

Then follows a soliloquy, in which injured pride contends with the love of home. He cannot meet his father; he cannot serve the Atridae; he can but die. Next he calls for his son, whom he fondles proudly as a soldier's child, commanding him to the Salaminians and through them to Teucer and to his parents. One word of kindness to Tecmessa is allowed to escape by the way (l. 536). But when she weeps he again grows impatient, and at his own request is withdrawn within the hut, Tecmessa also withdraws with her child.

The Chorus then give vent to their feelings of mourning over Ajax and of longing for their glorious home.

After this, Ajax comes forth with a bright sword in his hand, not that with which he had slain the cattle, but the gift of Hector (Il. 7. 303) never before used by a Greek. He is now perfectly self-possessed, although an undertone of suppressed excitement is still discernible (see esp.

¹ It is to this scene only that the word *μαστιγοφόρος* can properly be applied.

ll. 667, 8). His resolution is firmer than ever, but is to be carried out in the calm of solitude, not in the heat of passion. He, therefore, with the instinctive craft of one bent on suicide, successfully dissembles his unalterable purpose, the more easily because the Chorus interpret him by their wishes, and Tecmessa cannot suspect him of deceiving her. (See ll. 693, 807, 8, 911.) But Ajax, like Deianira (Trach. 436 foll.), even in dissembling expresses a real feeling. He has found a deep necessity for dying, of which, in his more passionate mood, he had been only imperfectly conscious. He is aware that he has broken through the sacred bounds of rule, and that he can only clear himself by death. He cannot submit, while he is Ajax—that is ethically impossible—but he can go where his enemies cannot come, and his debt to Athena will thus be paid. The rigour of the situation is threefold: he cannot brave the chieftains and Athena, for he is in the wrong; he cannot undergo disgrace, and live; he cannot yield homage to his enemies,—he can only pass beyond the limits of their sway.

His manner to Tecmessa is now quite softened, and he gives to her and to Teucer through the mariners his last injunctions, of which the meaning is apparent afterwards.

When he is gone, the Chorus burst into a strain of wild hopefulness, such as elsewhere (Ant. 1115 foll., O. T. 1086 foll., Trach. 205 foll.) precedes an unforeseen disaster. But their delight is checked by a message from Teucer, who has been warned by Calchas, and they go forth opposite ways in search of Ajax. Tecmessa also goes, after a moment's piteous look towards her child. The messenger and others go to hasten the coming of Teucer. (See below, pp. 49, 50.)

The solemnity of this moment is marked by three most exceptional circumstances, the absence of the Chorus, a complete change of scene (l. 815, note), and the death of the hero on the stage¹. The suicide of Ajax could only take place in solitude and on a desert spot, and Sophocles has chosen to present it to the eyes of the spectators, because only thus could he sufficiently mark the deliberateness of the act, which, unlike the rash suicide of Haemon, had been planned with the clearest forethought, and was executed with iron determination and sustained

¹ Other deviations from Sophoclean custom, in the interest of the plot, are the *θεὸς δινδομῆται* in the opening scene and the suspension of the action towards the end of the play.

resolve (l. 926 *στρεψόμαν*). It is essential for the poet's purpose that the loneliness should be complete—no witness seeing unseen—and that the spectator should himself watch narrowly the working of the hero's mind until the end. The real Ajax could hardly be seen till now; and there is less in this scene to shock an Athenian spectator than in the colloquy with Athena or the disclosure of the bleeding sheep. To a Greek apprehension

Nothing is here for tears, nothing to wail
 Or knock the breast; nothing but well and fair,
 And what may quiet us in a death so noble.

Ajax is never so much himself as at the last, unfaltering, but full of feeling. As one whose mind has been preternaturally exercised, he is conscious of the minutest circumstances¹. But he has passed beyond excitement, and knows himself to be on the verge of lasting rest. To the gods he speaks a few necessary words, more as demanding a right than as craving a boon. To the Furies he utters one brief impassioned cry, unforgiving here as in the *Odyssey* (II. 543 foll., cp. *Aj.* 1395), but committing his cause to those to whom vengeance belongs. And, side by side with this vindictiveness (cp. the end of *Electra*), he gives free utterance to his natural tenderness, till at the thought of his mother he checks himself, and addresses himself to death. But caught by an irresistible impulse he takes one last look at the world he is leaving. All that has ever done him kindness, animate or inanimate, even the Trojan plain that hates him, is comprehended in his warm farewell. Then, at a bound, the proud spirit passes to the Underworld.

2. The indirect intervention of Calchas, mentioned above, is not only an important link in the chain of circumstances, but, like the direct

¹ 'Strange, that the mind when fraught
 With a passion so intense

Should, by being so overwrought,
 Suddenly strike on a sharper sense.

'When he lay dying there
 I noticed one of his many rings . . . and thought,
 It is his mother's hair.' (Tennyson.)

action of Teiresias in the Ant. 987 foll., and O. T. 300 foll., throws an indispensable light on the ethical motive of the drama.

When the wrath of the Achaeans against Ajax is at the height, and his brother is met with universal outcry of abuse, the holy prophet, who 'feels the future in the instant,' rises calmly from the excited council of the chiefs and lays a friendly hand in Teucer's. The anger of Athena has had sufficient cause, but he knows that it will pass like a summer cloud. This is the key-note of what follows.

The forest scene remaining, the Chorus enter severally from vain search, and Tecmessa seeing Ajax raises a shrill cry. She had not gone far; but with the instinct of affection she has been the first to find him, though too late. They lament for him, and she covers him tenderly with her mantle (cp. El. 1468)¹.

Then Teucer comes, sends Tecmessa back for the child, and makes his lament. He has been brought, not by the direct interposition of Zeus in answer to the prayer of Ajax, but by natural means. The prayer had been already heard, when, after the prophecy of Calchas, Ajax was found to have left the tent, and those who believed the prophet concluded that he was dead. The rumour would be spread by the returning messenger, as well as by those sent by Tecmessa (1804).

Hardly has he drawn the bleeding corpse from the planted sword before Menelaus arrives and forbids the burial. In every play of Sophocles, except the Trachiniae, there is a part where the action is suspended (e. g. O. T. 630-862). In the Ajax this comes unusually near the end. But this would hardly be felt to be a fault by the Athenian spectator, to whom the question whether their hero should be finally disgraced or honoured had a thrilling interest, and whose excitement probably rose to the highest pitch at the moment when Teucer declares himself, Tecmessa, and Eurytakēs ready to die for his brother's burial. It must be admitted, however, that the poet, perhaps relying on the intrinsic interest of the situation, has spent less labour on this than on the former part of the drama. The inequality is so manifest that another hand has been suspected here. But the other hand is the left hand of Sophocles.

The supposed breach in the unity of action is apparent merely.

¹ 'So enabling the actor to personate Teucer.' (Schneidewin.)

The fate of Ajax is still the centre of interest; and to the spectators, as to himself, his honour was more important than his life. His death and the dark hour preceding it make but a middle point in his passage from glory to glory. The solution of the supposed difficulty in this case is the same as in the parallel case of Shakespeare's Julius Caesar, whose power is felt most after his death. ('O Julius Caesar, thou art mighty yet' J. C. 5. 3, 94.)

But while the unity of the Ajax is unimpeachable from this higher point of view, the fact remains that in point of structure it is more like a condensed trilogy than any other of the seven plays. The Oedipus Rex, Antigone, Trachiniae, end with a fatal catastrophe. In the Electra the catastrophe is the desired end. The Oedipus Col. and Philoctetes, like the last plays of Shakespeare, are dramas of reconciliation. But the Ajax in so far reflects the Aeschylean handling¹, as the embroilment, the catastrophe, and the reconciliation proceed continuously, and make a beginning, middle, and end. Considered in this aspect, the action is threefold, containing, 1. the madness of Ajax; 2. his death; 3. his burial. The theme of the latter part of the Ajax, the redemption (not of all men but) of the heroic soul, which may be clouded but not stained, forms a partial anticipation of the Oedipus Coloneus.

3. The passion which pervades the Ajax is dominated by a profound and exalted spirit of moderation. This is the lesson which Athena teaches to the hero through his own suffering, to the wiser and more fortunate Ulysses through the suffering of another. Ajax does not forgive the Atridae (any more than Oedipus forgives his sons, or Antigone her judge), but he submits to them by going out of their jurisdiction (*ἐξιστατεῖ*). In a more perfect sense he submits himself to the gods, though his haughty manner towards them never disappears. He is reconciled to the world in leaving it. He does his utmost to provide for those of his own house. And he is entirely possessed of his own spirit, and deeply conscious of his true situation, at the moment of death. It is significant that he dies in the full sunlight, and not, as described by Pindar, in the gloom of night (Isthm. 3. 54 *Αἴαντος ἀλεντοφύνον, τὰν δύρια ἐν νυκτὶ ταμῶν περὶ φρασγάνῳ, μομφάν ἔχει παίδεσσιν Ἐλλάνων δσοι Τρφανδ' ἔβαν*).

¹ Other resemblances to Aeschylus are, 1. the anapaestic parodos; 2. the comparative frequency of lines without caesurae, as 856, 994; 3. the number of Epic words and expressions: see p. 53.

4. Thus Ajax learns obedience in the only way compatible with his nature. But a yet higher note in this respect is struck through the character of Ulysses. The man that is not passion's slave can seldom be the protagonist of tragedy. But the greatest tragic artists, 'who saw life steadily and saw it whole,' have felt the need of such (Horatio, Banquo, Kent, Creon in O. T., Theseus, Ulysses), not only for contrast, but to fill up the conception of ideal excellence, and to correct the imperfection which for the time 'subdues to its own scandal' the grand lineaments of the principal figure. Ulysses here does more. He brings to the action the element of just kindness which can alone overrule the

'Action and re-action,

The miserable see-saw of our child-world,'

and thus he solves the knot which seems inextricable. He upholds the divine law of equity, and prevents the requital of wrong with wrong.

Ulysses, acknowledging the nobleness of his enemy (l. 1340), Deianira touching the Athenians with pity for captive Heracleids (Trach. 303-5), Theseus praising Thebes (O. C. 919, 20), Neoptolemus preferring faithfulness to ambition (Phil. 1230 ff.), these give so many glimpses of the 'Heavenly Aether,' in which the genius of Sophocles breathed freely, and into which his poetry tended to lift his countrymen.

The impression of peace left on the mind after so much agitation must have struck the spectators, as it strikes the Chorus (1418-20), with surprise.

Many points are necessarily left unnoticed in this brief survey. It must suffice to mention two; (1) the dramatic use made of hints from earlier poetry, and (2) the character of Tecmessa.

1. The wrath of Athena was, no doubt, a dark reality in the traditional fable. 'Ulysses she had loved, but Ajax she had hated.' And this point of view is held by several of the persons, including Ajax in his 'first rage' (450, 952-3). But what, according to Sophocles, had Athena really done? She had, perhaps, inspired the adjudication of the arms; and in this she was justified by the pride of Ajax, which needed chastisement, and by the proved wisdom of Ulysses. She had prevented the consequences, fatal no less to Ajax than to the host, to which the pain of repulse, acting on the character of the hero, must have otherwise led. In this she had put forth her power to save the Argives, 'as a mother flicks away a fly from her sleeping child,' and her wrath was upon

Ajax for the day. He had provoked it, in the way which Calchas relates, or, to speak the poet's mind more accurately, it had fallen upon him through the necessity of his nature, which could not otherwise attain to piety and peace.

The comparison of the Philoctetes, and of Euripides, shows that two different conceptions of Ulysses were prevalent in the time of Sophocles, the higher one being continued from the *Odyssey* and the lower probably derived from some part of the *Epic Cycle*. In the *Odyssey* (11. 548), Ulysses regrets a victory which lost Ajax to the Greeks. This could not be repeated with dramatic propriety in this play, but has suggested the motive for the character of Ulysses as here conceived by the poet; not, however, by the persons of the drama, for by them he is misunderstood, and imagined to be laughing over his rival at the moment when he is most impressed with pity for him. Even Agamemnon accuses him of being guided by self-interest, an imputation which he ironically accepts. The scene with Athena has for once enabled the spectator to distinguish without possibility of mistake between the intention of the dramatist and the opinions attributed to his characters.

By suppressing all allusion to Achilles beyond what was absolutely necessary, Sophocles has given greater prominence to Ajax as the saviour of the Greeks (see esp. ll. 1275 foll.), while some attributes of Achilles are transferred to Ajax. And—still in the interest of his plot—the poet differs from all who precede and follow him in crediting this hero with forecast in his calmer moods. He has also modified the story of the death of Hector, or selected one which suited his purpose better than that in the *Iliad* (ll. 1029 foll.). The relation of Teucer to Ajax and to Telamon has also probably been modified, though we are less able to judge of this than we might have been if the 'Teucer' of Sophocles had been preserved.

Another point that deserves notice is the use made of Epic words and expressions, which are more than usually frequent in this play, e.g. *ζαμενής*, *τόσσον*, *ἴλικ*, *κλυτός*, *δμενηρός*, *δνειρέσιος*, *τοῖος*, *ούλος*, *κοιλὴ κάνερος*, *άδηλος*, *εύραεις*. The exact meaning with which some of these are employed by Sophocles is difficult to determine.

2. Sophocles has two chief types of female excellence, the heroic, and the simply feminine. For, while it is a crude judgment that denies true womanhood to Electra and Antigone, it is a rash one that would ignore Deianira, or even Tecmessa, who, although the least of these figures,

has rarely been surpassed. She may have been suggested by the Thracian handmaidens who formed the chorus of the Aeschylean central play, and she bears a certain resemblance to Briseis and Andromache. But she has traits of character which are all her own, and must win for her universal sympathy. Her relation to Ajax is not merely that of a captive to her master. He has been tender and true to her in the better times, making her envied of the other captive women, and while she fears him her love is stronger than her fear. When he is himself endangered by his passion, she can strike in boldly with her word, and she can expostulate freely with him that the memory of kindness ought to be indelible. Since the day she was united to him she has been entirely his, though it was he who had destroyed her fatherland. The house of Telamon, which she has never seen, is the centre of her thoughts. She is at one with all those who love him, and has adopted his hatreds. Though she is awestruck at his impiety (l. 591) she has learned from him to resent openly the apparent cruelty of the gods (ll. 952, 3). Ajax is honoured by such devotion, no less than by the admissions of Ulysses. All the insight which mere affection gives she has in full measure, though she is not allowed to enter into the depths of the hero's soul. In this it is partly the simplicity of her affection that blinds her. Though she was quick to divine Ajax' first intentions, when he appears to recall them, she cannot think that he whom she loves is deceiving her; neither can she fully realize the agony of wounded honour, or understand how

‘The soul and body rive not more in parting
Than greatness going off¹.’

The first intimation of the truth presses from her the cry that she has lost his favour; but she utters no reproach, and no thought of this mingles with her lament for him, when, being unable to lift the corpse, she has veiled him tenderly from human eyes.

Tecmessa is also a true mother. When Ajax, still hardly sane, calls aloud for Teucer (*ἰὼ ραῖ, ραῖ*), whose presence is so needful for the purpose he has already formed, she thinks that he is calling for the child; and when he really calls for Euryaks, to take fare-

¹ ‘She knew right well What the rough sickness meant, but what this meant She knew not.’ (Tennyson.)

well, and to bequeath to him his shield, it is with timidity and reluctance that she brings him. But she at last complies, for Ajax is 'more to her than ten sons,' and, in the supreme emergency, when she flies to the forlorn hope of saving him, after one look at the child, as if he could tell her what to do, she leaves him unguarded on the camping-ground.

Where can be found a clearer image of the affection of the less for the greater; of the love that gives itself without reserve, yet can plead its own reasons and its own rights too, that trusts wholly, but is pained by the defect of trust, that is not paralysed by crosses, but shines brightest in the night of sorrow?

Line 1. *δεῖ* as first word qualifies the whole sentence. *δεῖ πάντα καὶ νῦν*. For this (not uncommon) coordinate form cp. Aesch. Ag. 587-598 *δικαλόλυνται μὲν . . . καὶ νῦν τι δεῖ λέγεσθαι*; O. T. 413 *σὺ καὶ δέδορκας*, κ. τ. λ. Λαρτίου, Sophocles (and Euripides also) uses both *Λαρτίου* and *Λαερτίου* = *Λάριπρου*. The form is not to be regarded as a possessive adjective = 'the Lartian,' but merely as a variation of the name.

1. 2. *πεῖραν . . . θηράμενον*, i. e. *θηράμενον πεῖράν τινα ἐχθρῶν σώτε δρόσαις αὐτήν*. 'Hunting after some attempt upon the foe, so as to put it in action suddenly,' i. e. 'seeking to make some swift attempt upon the foe;' such as the night-sorte in which the horses of Rhesus were taken, Il. 10. 465. *θηράμενον* suggests the image of a huntsman which recurs below in ll. 5, 6; and in ll. 7, 8, 19, 20, 32, seems to pass into that of a hound. For the extension of the use of the cognate accusative, cp. *ἀλγόσαις χέρα*, *ἐπειπτεῖν βάσιν*, *διφορμῶν πεῖραν*, etc. Others (1) join *δρόσαις* closely with *θηράμενον*, or (2) translate *πεῖραν τινί*, κ. τ. λ. 'to snatch (i. e. "to forestall," "catch in its career,") some attempt on the part of the enemy.'

1. 4. *τάξιν ἐσχάτην ἔχει*, i. e. *ἔσχατος τέτακται*, sc. δ *Ἄλας*. The periphrasis of the substantive with *ἔχει* is frequent in this play, cp. ll. 193, 203, 320, 564, 880. Ajax and Achilles had their tents at the two ends of the Grecian fleet, which was drawn up in a semicircle between the promontories of Sigeum and Rhoeteum (Il. 11. 8).

1. 5. *κυνηγεούντα*. See on 1. 2 *θηράμενον*. *μετρούμενον*, in a general sense 'scanning.' The use of the middle is very rare, cp. O. T. 795 *δοτροῖς τὸ λοιπὸν ἐκμετρούμενος χθένα*. For the use of the middle cp. infra 1. 45.

1. 7. *ἐκφέρει*, 'leads to the goal;' O. C. 98 *πιστὸν ἐξ ὑμῶν περὸν ἐξήγαγε* έις τόδ' *ἄλσος*, and intransitively, ib. 1424 τὰ τοῦδ' έις ὄρθον *ἐκφέρει παντεύματα*. Plat. Phaedo, p. 66 Β *κινδυνεύει τοι δύσπει*

ἄτρωτός τις ἡμᾶς ἐκφέρειν. Ulysses (led by his own sagacity) is here himself compared to the hound, whose keen-scented movement brings him close on the game.

1. 8. **εἵρυνος.** There is a doubt whether this word is the nom. or gen. case. The nom. is preferable in point of construction, as it gives a more even balance to the clauses *κανδε λακαίντος.. εἵρυνος βάσις, εῦ ἐκφέρεις.. εἵρυνος βάσις*, and *βάσις τις* without an adjective in the nominative is bald; on the other hand it is not certain that the form *εἵρυνος* (nom.) was in use in old Attic. The Spartan hounds—said to be bred from a dog and a fox—were renowned for their keen scent: Mids. Night's Dream, 4. 1, 124:

‘My hounds are bred out of the Spartan kind.’

1. 9. **δρπτι.** ‘recently.’ Cp. Eur. Med. 85 *δρπτι γιγνώσκεις τόδε;* *ἔνδον τυγχάνει.* Porson would join *τυγχάνει στάζων.* But the participle is omitted with *τυγχάνειν, κυρεῖν, etc.*, when accompanied with an adverb of place, as here. Otherwise such omission is rare, though it is sometimes found, e. g. El. 46 *μέγιστος αἴτοῖς τυγχάνει δορυφέρων*, and several times in Plato. See Ast. Lex.

1. 10. **Ιδρωτή** must be taken with *κάρα* only, and some word such as *αἴματι* combined with *χέρας*.

1. 13. **ἔθου.** For the ‘subjective’ middle—*ἔθηκας διδό σεαντοῦ* cp. O. T. 134 *τήνδε ἔθεσθ' ἐπιστροφήν*, infra 1. 536 *πρόνουαν ἦν ἔθου.*

1. 14. **ἄφθέγμ.** It is the voice of Athena which makes the first impression upon Ulysses, but the use of the word must not be pressed so far as to assume that he does not see her. Cp. El. 1225 *ἄφθέγμ', δάφνιον*; where Orestes is present. The voice is strongly associated with personal feeling. **φιλάττητης ἔμοι θεῶν.** The special friendship of Athena for Ulysses appears continually in Homer. Cp. also Phil. 134.

1. 15. **ἄποιτος,** ‘far removed from the eye,’ ‘seen at a distance.’ Cp. Phil. 467 *μὴ ἔ ἀπόιτου μᾶλλον ἦ γγύθεν.* Others translate ‘unseen,’ cp. El. 1489 *ἀποιτον ἡμᾶν*: but it is unlikely that Athena should continue speaking so long, and be invisible. The apparition is spoken of by Tecmessa as *οκιά τις* (infra 1. 301), which makes it probable that she was seen, though dimly, at least by Ajax.

1. 17. **κάδωνος** is the bell-shaped mouth of the trumpet. For the epithet **Τυρσημικής** cp. Aesch. Eum. 567, Eur. Phoen. 1377.

1. 18. **καὶ νῦν,** with the aorist, adds an instance to the impression of frequent intercourse conveyed by the presents *ἄκοντα.. συναρπάζων* *ἀνέγνων*, ‘detected,’ ‘discovered in the (or after the) commission of the act.’ Cp. Thuc. I. 132 *παραποτσάμενος σφραγίδα ἵνα.. μὴ ἐπιγνῷ* (Pausanias). Ant. 960 *κείνος ἐπέγρων μανίαις γάσον τὸ θεῖν.*

1. 19. **βάσιν κυκλοῦντα,** ‘making a cast.’ The language is metaphorical, borrowed from the movements of dogs in search of a scent.

Αἰαχτὸν σκοπεσθόρε, as opposed to Ajax the son of Oileus, Hom. Il. 13. 709-718; ib. 7. 219 φέρων σάκος ἡβρε πύργον.

1. 21. *νυκτός*, gen. of time, less definite than the dative, giving a space of time within which the action lies, not the precise point. *δοκονον*, 'beyond thought.' The word has two meanings in Sophocles, (1) 'not to be seen,' O. C. 1680 *δοκονοι πλάκες*, (2) 'not to be comprehended,' 'mysterious,' or 'vast,' as here. Cp. El. 1315 *εργασαν δὲ μ' δοκονα*, Tr. 246 *τὸν δοκονον* ('vast') *χρόνον βεβίων ἢν ημερῶν διηριθμον*.

1. 22. *εργασται*, sc. δ *Αιας*.

1. 23. *ἀλαζόθαι*, 'we are bewildered.' So *πλανᾶσθαι* is used, Hdt. 6. 37 *πλανομένων δὲ τῶν Λαμψακηνῶν .. τὸ θέλει τὸ ἔνος εἶναι*.

1. 24. *τῷδε .. πόνηρ*, 'to the labour of search, which, as you see, I am pursuing.' *θωεցύην*, 'have put myself in harness to,' i. e. 'have undertaken.'

1. 26. *λείας*. The plural is perhaps used because different kinds of spoil are meant, or spoil taken at several times. Cp. infra 1. 145 *βορδ καὶ λείαν*.

1. 27. *ἐκ χειρός*. The preposition *ἐκ* is not uncommon in this sense of the source whence destruction comes. Cp. O. T. 811 *τυρεῖς ἐκ τῆσδε χειρός*, and (with a person) El. 526 *ἐξ ἡμοῦ τέθνηκεν*. The oxen were slain 'by hand' of man, not struck by lightning or devoured by beasts of prey. *ποιμνίων ἐπιστάτας*, 'shepherds.' Cp. O. T. 1028 *ποιμνίους ἐπεστάτουν*, infra 1. 232 *βοτῆρας ἐπεπόμπας*. Cp. Hom. Il. 18. 529 *κτείνον δ' ἐπὶ μηλοβοτηράς*.

1. 28. *ἐκείνῳ .. νέμει*, 'apportions to him.' The use of *νέμειν* in a bad sense is somewhat rare, but cp. Aesch. Suppl. 403 Ζεὺς νέμων εἰκότων ἀδικα μὲν ἀδίκοις, δοια δ' ἐννόμοις, infra 1. 513. Another reading is *τρέψει* ('turns against him' like a weapon? *ἐκείνῳ* being = *ἐπ'* *ἐκείνῳ*).

1. 30. *πηδῶντα πεδία*, 'bounding over the plains.' For the acc. of the sphere of motion cp. infra 1. 845 *τὸν αἰώννον οὐρανὸν διφρηλατῶν*.

1. 31. *φράξει τε κάθηλωσαν*, 'tells the story and' (by so doing) 'brought the fact to light.' For a similar combination of tenses cp. Ant. 406 *καὶ τόν δράγαι κάπιληπτός γέρεθ*;

1. 32. *κατ' ἵχνος ἄσσω*, 'dart upon the track.' Here again the language is suitable to a hound. *τὰ μὲν σημαίνομεν*. For the middle cp. O. T. 916 *τὰ κανά τοῦς πάλαι τεκμαίρεται*. 'In part I find significant traces, but in part I am bewildered.' *τὰ μὲν .. τὰ δὲ* are better taken as adverbial accusatives than as accusatives of the object (*τῶν ἵχνῶν*). *σημαίνεσθαι* seems to have been used technically of a hound, Opp. C. 454 (L. and S.).

1. 33. *ἐκεπέληγμα*. The perfect is used as in *πεφόβημα* and the like. *κούκ .. δπου*, 'and cannot discover where the quarry lies.' Cp.

infra 1. 103 ἐξήρον μ' ὅπου, 890 ἀμενηρὸν ἀνδρα μὴ λεβησσειν θνον. Ulysses had followed the track (l. 32) as far as the gates of Ajax' tent, but here the marks became confused, and he was like a hound at fault. He is speaking of his state of mind before Athena gave him information. For this cp. O. T. 359, 60, and note on O. T. 1025. Against the reading *θνον* it may be objected (1) that the ellipse is unusual and somewhat harsh; (2) that it has been supplied in three different ways, (a) τὸ ἔργον, (b) τὸ ἵχνη, (c) οὐδὲ ἔχω (*τίνα*) θνον μαθεῖν ἔχω.

1. 34. καρὸν is adverbial = *eis* καρόν, cp. infra 1. 1316 καρὸν *τοθ* ἀληλυθόν, Eur. Hel. 487 καρὸν γάρ οὐδέποτε θλθει. πάντα γάρ, κ. τ. λ. 'For in all things, as heretofore, so hereafter I submit myself to be guided by thy hand.'

1. 36. ἔγνων, 'I observed it,' viz. 'that you were at fault.' The order of words is *ἔβην εἰς ὅθεν φύλακ πρόθυμος τῇ σῇ κυραγίᾳ*, 'I came forth a guardian zealous for thy chace.' For the dative after *πρόθυμος* cp. Xen. Hellenic 2. 3, 40.

1. 37. κινηαγίᾳ. For the Doric form cp. λοχαγίος. (L. and S.)

1. 38. η καὶ; This formula may be compared with πῶς καὶ; (carefully to be distinguished from καὶ πῶς; *rīs* καὶ; etc. It asks eagerly for further information, on a subject of great moment.

1. 39. ἀς has been interpreted (1) = *nam*, taking up a suppressed *πρὸς* καρὸν πονεῖν, (2) = 'that,' with *τοθ* supplied. The second is probably right. Cp. Phil. 567 ἀς ταῦτ' ἐπίστω δράμειν, οὐ μέλλοντ' ἔτι, Eur. Med. 609 ἀς οὐ κρινοῦμαι τῶνδει σοι τὰ πλεῖστα, O. C. 861 ἀς τούτῳ τὸν περάσται. σοι, 'for your satisfaction,' 'in answer to your inquiry.'

1. 40. Join δυσλόγιστον with χέρα. Cp. infra 1. 230 παραπλήσιτο χερί. χέρα . . ητεν. The acc. is not unlike *πείραν* δράσαι in l. 2. It is not necessary to consider ητεν as transitive, and χέρα as acc. of the object, if χέρα is taken as it should be = 'violent action.' 'What had he respect to, when he rushed forth in an act of such ill-reasoned violence.' Others wrongly join πρὸς τὶ δυσλόγιστον, 'for what unintelligible reason.' For δυσλόγιστον cp. δυσέριστος, δυσθρήσιος, δυσούριστος.

1. 41. χόλῳ βαρυνθεῖς, κ. τ. λ. For the gen. = 'because of,' cp. Hom. Il. 1. 429 χαρμένος . . γυναικὲ (and *passim*), Eur. Alc. 5, Soph. Ant. 1177, and even Thuc. 2. 62 χαλεπῷ φέρειν αὐτῶν. The gen. is here assisted by the collocation χόλῳ δπλων.

1. 44. 'Can it be that his intention in this was aimed at the Argives?' Cp. l. 38.

1. 45. ἐξεράξει. The subjective middle is significant. 'He would have carried out the design of himself,' *δφ' ἐντοῦ ἐξεράξει*. Cp. El. 13 ἐξεθρεψάμην, ib. 349 τιμαρούμενης. For Sophocles' uses of the middle cp. μετρούμενον l. 5, σημαίνομαι l. 32, ἐξχνοσκοπούμενος l. 997.

1. 46. **τόλμας.** The plural is 'concrete,' i. e. it expresses **τόλμη** put in action, 'deed of daring.' Cp. Ant. 962 ἐν περιποίους γλάσσαις. ταῦθε, 'of which this is the issue.' Cp. infra l. 1392.

1. 47. **θόλιος** δρμάται must be taken closely together. Cp. Phil. 1328 **κρύψιος** οικουρῶν δρμίς.

1. 49. **στρατηγίστων πύλαις.** Cp. infra l. 71 **αιχμαλωτίδας** χέρας.

1. 51. **δυσφόρους γνώμας**, 'overpowering imaginations.' This is better than 'misleading.' The irresistible nature of the affliction is one of the pathetic points of the situation. Cp. ll. 187, 223, 403, 951.

1. 52. **τῆς ἀνηκέστου χαρᾶς.** These words must be taken with **ἀνείργω**, not with **γνάμας**, 'his baleful joy'—his joy in the slaughter of the Atridae, which would have been an **ἀνηκέστον καύδη** to the army.

1. 53. **σύμμικτά τε, κ. τ. λ.** (1) 'The mingled charges of the herdmen, yet undistributed from the spoil,' or (2) 'The mingled spoil, yet undivided, and in the keeping of the herdmen.' The gen. **λεῖας** is difficult. It may be taken directly with **δῶσσα**, 'undivided out of the spoil,' or may go with **φρουρήματα** as a gen. of description, as we might say **ἀγέλης Βοσκήματα** for **ἀγελαῖα Βοσκήματα** (Tr. 20 **ἀγάνα μάχης**). But the latter construction weakens the force of **δῶσσα**. Cp. infra l. 146 **ἡπερ δορίλιγως ἐτ' ἦν λοιπή**, which seems to be an echo of this passage.

1. 55. For **έκαιρα φόνον** cp. supra l. 40. **πολύκερων φόνον**, 'horned carnage,' i. e. 'carnage of horned cattle.'

1. 56. **κύνειρος φαχίζων**, 'hewing them round about him.' **φαχίζων** is strictly 'cleaving the spine.'

1. 58. **δτ' ἀλλοτ' ἀλλον.** Strict grammar would require **δτε δτε**, answering to **μὲν ἔσθ' δτε** (l. 56), but the adversative **δτε** seems to be rendered unnecessary by the adversative **ἀλλον**. (We find **ἀλλο—δτε** in O. T. 605 **τοῦτο ἀλλο** answering to **τοῦτο μὲν** in 603). Thus instead of the regular **δτε δτε ἀλλον τινά**, the whole meaning is summed up in **ἀλλοτ' ἀλλον**. 'And now—in short now one and then another.' There is a similar accumulation of words with a similar effect in Ant. 139 **εἰχε δτ' ἀλλα μὲν ἀλλα . . τα δτ' ἐτ' ἀλλοις ἐκενώμα στυφελίζων, κ. τ. λ.**

1. 59. **φοιτῶντα** is perhaps used in a literal and also in a metaphorical sense. At once 'ranging' and 'raving.'

1. 60. **εἰς ἔρκη πακά**, 'into the net of ruin.' The asyndeton gives force to the verbs, as often, cp. El. 719.

1. 61. **πόνουν**= 'the labour of killing.' The MS. authority is in favour of **φόνου**, which also furnishes a stronger opposition to **γάντας** in the next line. But **πόνου** is preferred as the more general and poetical word, and as giving more point to the demonstrative.

1. 64. **ἄγραν ἔχων**= 'possessing a spoil, or quarry,' but **θήραν ἔχων** in l. 564 is 'engaged in hunting.'

1. 66. περιφανή, 'in open day.' By thus summoning Ajax from the tent the poet obtains two advantages, (1) he makes more forcible the contrast between 'Ajax mad, and Ajax sane,' (2) he exhibits him in his degradation to Ulysses, his enemy, who by Athena's counsel is thus prepared to use moderation after his death.

1. 68. συμφοράν, i. e. ἡ δύντα συμφοράν. Cp. O. C. 142 μή μ', ικετεύει, προσθήτη δυνομ, and infra l. 1297.

1. 69. ἔγω γάρ διείργω αὐγήσεις δημάτων ἀποστρόφους (ῶστε αὐτὸν μὴ) εἰσιδεῖν σὴν πρόσοψιν. ἀποστρόφους is proleptic, 'will hold off the rays of his eyes, that they shall be turned away.' With εἰσιδεῖν the negative motion contained in διείργω must be repeated; μὴ is always omitted after εἴργω in Sophocles, and almost always, in all writers, after καλύνει.

1. 71. For οὐτος cp. O. C. 1627, infra l. 89. For αἰχμαλωτίας cp. supra l. 49.

1. 72. θεσμοῖς ἀπευθύνοντα, 'straightening behind them,' i. e. 'binding back.' Cp. O. T. 1154 οὐχ ἡ τάχος τις τοῦτος ἀποστρέψει χέρας. The *ἀπ-* implies movement from the natural position.

1. 73. δωμάτων. Cp. infra l. 108 ἔρκειον στέγης. However the tent or hut of Ajax was actually represented, in his madness he imagined it to be a palace (O. T. 951).

1. 75. δειλίαν ἀρεῖς, 'allow cowardice to rise.' Cp. Eur. I. A. 1598 πρὸς ταῦτα πᾶς τις θάρσος αἱρεῖ ναυβάτης (Jebb), infra l. 1066 μηδὲν δεινὸν ἔξαρπε μένος, O. T. 914 οὐδοῦ γάρ αἱρεῖ θυμὸν Οἰδίποου. The middle would mean 'take upon yourself,' as in l. 129. So in l. 674 ἔκοιμος is 'allows to rest.' This use of the verb corresponds to the German use of the inf. with *lassen*. Distinguish between ἀρᾶ from αἱρεῖ (ά) and ἀρᾶ from διείρω (ά). (Elmsl. Heracl. 323).

1. 77. τί μὴ γένηται; 'lest what should happen' (lit.), i. e. 'What is your fear?' The same phrase occurs Eur. Suppl. 544. ἀνήρ is used in an emphatic sense, as in O. C. 393 δρ' οὐκέτ' εἰμί, τηγικαῦτ' ἀρ' εἴμι· ἀνήρ, 'Is he now for the first time a (brave) man?' The shrinking of Ulysses is not really cowardice, but a natural horror in which humane feeling has a large share.

1. 79. γελᾶν is to be taken with ηδιστος as epexegetic inf.

1. 81. περιφανῶς is to be taken with ιδεῖν, 'in the open daylight.' Cp. l. 66.

1. 82. φρονοῦτα. This acc. with ἔξεστην is found in Dem. p. 460, 1 οὐδέντα πάντοτε κίνδυνον ἔξεστησαν. Compare also O. T. 31, O. C. 584.

1. 86. μέντοι corrects the doubt expressed in line 84. For ἀν cp. Hdt. 4. 195 εἴτε δ' ἀν πᾶν.

1. 88. μένομ' ἀν, 'I suppose I must remain' = ξοκε μενετέον εἶναι (Plat. Rep. 328 B). For this use of the optative with ἀν to express an

intention imposed on the speaker by another cp. O. T. 95 *λέγοιμ' ἄν*, O. C. 507 *χωροῦμ' ἄν*.

1. 90. For the actual relation of Ajax and Athena cp. infra ll. 770 foll. It is part of his madness that Ajax regards the goddess as his ally, and promises offerings to the deity whose help he had so scornfully rejected.

1. 94. *καλῶς θέλεις*. The formula implies that Athena wishes to change the subject. Cp. O. T. 859 *καλῶς νομίζεις, δλλ' δμως, κ. τ. λ. ἔκεινο*. Obs. the pronoun. 'Not this, but that.'

1. 95. *πρὸς . . στρατῷ*. This construction is due to the metaphorical sense of *βάπτειν* (= 'Have you been successful in your attack on —?').

1. 96. *κόμπως*, sc. *τοῦ βάψαι*, κ. τ. λ. *κούκλις ἀπαρνοῦμαι τὸ μῆ*. Cp. Ant. 443 *καὶ φημὶ δράσαι κούκλις ἀπαρνοῦμαι τὸ μῆ*.

1. 97. *ὑγμάσας χέρα*, 'Didst thou make an armed onset?' *χέρα* is to be taken as in l. 40. Cp. Tr. 355 *αἰχμάσαι τάδε*, 'to make this armed raid.'

1. 98. *οἴω*. He has them in the tent, close at hand.

1. 100. For the 'oxymoron,' expressing bitter scorn, cp. Ant. 717 *ὑπτίοις . . σέλμασιν παυτίλλεται*, ib. 308 foll. *οὐχ ὅμιν 'Αιδης . . κερδαίνειν φιλεῖν*.

1. 101. The *γάρ* is due to *εἰλεύ*, 'enough of this, for I,' etc.

1. 102. *ποθεῖσαι, κ. τ. λ.* 'How stands his fortune with thee?' 'In what position (as regards his fortune) have you got him?' *σαι* implies that Ulysses is in the power of Ajax.

1. 103. *τούπτριττον κίναδος*, (1) 'the cunning fox,' *ἐπίτριπτον* has the sense of 'worn down,' 'fine,' cp. *τρίβων, περίτριμμ' ἀγορᾶς* Arist. Nub. 447. Elsewhere (infra l. 381) Ulysses is termed *κακοπινέστατον δλῆμα στρατοῦ*. Or (2) 'The accursed fox,' the verbal having here the unusual sense of 'deserving to be crushed' (cp. *ἐπιτριβέτης* Arist. Av. 1530).

1. 104. *ἐνστάτην*, 'rival,' 'opponent.' Ulysses 'stood in the way' of Ajax' preeminence being acknowledged.

1. 108. Ajax in his madness imagines the tent or hut to be a house with a peristyle (supra l. 73). Hence the grandiloquent expression *ἔρκεσον στέγης πρὸς κίονα*. Infra l. 240 *κίονες δῆσας*, we have the dative, and the same variation is found elsewhere.

1. 110. *Θάνη* is of course irregular after *θανεῖν οὐ θέλω πρὸν ἄν*. The prominent idea is contained in *φουνιχθεῖς μάστιγι*. 'I would not have him die till he is whipped to death.' Cp. Phil. 1329 *παῦλαν ίσθι τῆσδε μῆποτ' ἄν τυχεῖν | νόσου βαρεῖας . . πρὸν ἄν . . τῶν παρ' ἡμῖν ἐντυχεῖν 'Ασκληπιδῶν | νόσου μαλαχθῆς τῆσδε*. Ant. 308.

1. 112. *χαίρειν*, 'to have thy way.' *ἔφεμαι* is here followed by the acc. and infin. in preference to the dative (infra l. 116).

1. 114. *τέρψις δῆσε σαι τὸ δρᾶν* is a refined way of saying *τοῦτο ἔστι*

τερπνόν, τὸ δρᾶν (τόθε). The acc. to δρᾶν is supplied from ήθε. For the article cp. O. T. 1417 δλλ' ἀν̄ ἐπαιτεῖς ἐς δέον πάρεσθ' ήθε Κρίαν τὸ πράσσειν καὶ τὸ βουλεύειν.

1. 117. Ajax now returns within the tent, and Ulysses is left alone with Athena. The conversation which follows enables us to understand Ulysses' action at the end of the play. His counsel of moderation is directly inspired by Athena.

ll. 119, 120. 'Whom could you have found?' The aorist refers to the past time, ere Ajax had been afflicted with madness. προνούστερος. This has been thought to clash with the Homeric description of Ajax, *Αἴας δημαρτύρετος βονγάδε* Il. 13. 824. But even in the Iliad Ajax is not wanting in practical intelligence and promptitude (cp. Wunder, p. 14); and deliberate forethought and decision are essential elements in the Sophoclean conception of him.

1. 122. ζητητης must be joined with ἐποικτέρως, cp. infra l. 563.

1. 123. Ajax is yoked with a demon of disastrous infatuation which drags him helpless to his ruin. Cp. Plato, Phaedrus 254 A (of the dark horse) πάντα πράγματα παρέχειν τῷ σύζυγῳ.

ll. 124. μᾶλλον ή τούτον, 'so much as my own case.'

1. 125. ήμᾶς, i.e. mankind in general. Cp. El. 1058 foll. τί τούς δημάστεντες οὐκ ἐν Ιοας τελοῦμεν;

1. 128. Ajax had spoken such words, cp. infra ll. 767 foll.

1. 129. δρη, 'take upon thyself,' 'nor exalt on thine own account any lofty demeanour;' the middle is in place here. Cp. supra l. 75.

1. 130. μακροῦ πλούτου βάθει. Lit. 'in depth of (vast) treasure.' The words are used in a metaphorical sense without strict reference to the original meaning. Cp. βαθύπλοντος.

1. 131. For the sentiment cp. O. C. 567. ήμέρα is not to be limited strictly to 'a day,' it means 'the passing time.' Cp. the common expression ἐς τόδι ήμέρας. For a Hebrew parallel to the feeling of this place cp. 'The Lord bringeth low, and liftest up.'

1. 134. 'Entrance-anapaests' are thought to be a mark of antiquity in the construction of a Greek drama: they occur more frequently in Aeschylus than in the other tragedians. The Chorus pace anxiously into the orchestra (round the thymele) before the tent of Ajax, giving utterance to their feelings first in anapaests, and then more excitedly in the lyric strain. Τελαμώνια = Τελάμωνος, as in Homer μέρας Τελαμώνος Αἴας. Such uses of the adjective are common in Sophocles, cp. O. T. 267, 400, 451, 1216.

1. 135. ἄγχιάλου, 'close on the sea.' An additional attribute, added after the subst., is characteristic of Sophocles, cp. infra l. 219, O. T. 1199; so Eur. Heracl. 750 (Elmsley). Salamis is by the sea, as if a part of the mainland. Linwood explains, 'Insulae enim pars omnis non longe a mari distat, unde et tota insula mari vicina dicitur.' Cp. Aesch. Pers.

888, where the epithet is used of the islands off the shore of Asia Minor. Σαλαμῖνος βάθρον = the firm pedestal of Salamis, cp. infra l. 860 πατρῶον ἐστιας βάθρον, Phil. 1000 γῆς τόδ' αἰτεῖνδε βάθρον.

l. 136. σέ. The 'Attic' acc. is assisted by the antithesis of σὲ δ' ὅταν, κ. τ. λ. Cp. El. 147.

l. 137. ζαμενής λόγος δὲ Δαναῶν, 'a malignant tale, arising from (or set about by the) Danai.'

l. 138. κακόθροος is best taken with ἐπιθῆ. 'Assail thee with evil murmurings.'

l. 140. The most expressive part is taken for the whole, the eye being that by which fear is chiefly shown. Cp. Eur. Hec. 337 πάσας ἀστ' ἀρδόντος στόμα φθογγῷ λείσα, O. C. 794 τὸ σὸν δ' ἀφίκεται θεῦρ' ἐποβλητον στόμα. Some have conjectured φήνησ. . πελειά.

l. 141. νυκτὸς is (1) a gen. of time, 'in the course of,' see on l. 21; but (2) passes into a gen. of possession or of origin, 'tumults pertaining to or arising out of.' Cp. Aesch. Ag. 278 (ποίου χρόνου δὲ καὶ π. π.) τῆς νῦν τεκούσης φῶς τόδ' εὐφρονῆς λέγω, where the notion of the genitive is rather 'since when?' than 'when?'

l. 143. ἐπὶ δυσκλείᾳ, 'tending to our shame and thine.' Ἰππομανῆ. The word has caused much difficulty. It seems to mean 'the meadow where horses run wild,' or 'rejoice wildly.' Schol. τὸν εὐανθῆ, ἐφ' φ' οἱ ἵπποι μαίνονται.

l. 144. Above in l. 54 there is an apparent distinction between the ποίμαν and the λεία. Schnd. (on 53 foll.) supposes that the flocks kept for the use of the army generally were distinguished from the spoil which was distributed to individuals. But it is more probable that the same flocks and herds are spoken of at once as cattle and booty. There is a similar 'hendiadys' in l. 106: πρὸς μῆλα καὶ ποίμνας πεσεῖν.

l. 147. αἰθωντι, 'flashing,' an Homeric epithet, cp. ἀλίκεσσι βοῦσι, κλυτοῖς αἰθωλοῖς, ἀμενηρόν ἀνδρα, τάρον εἰρώνετα. (p. 53.)

l. 148. Framing such whispered tales Ulysses brings them to the ears of all.' Cp. the Virgilian phrases 'spongere voces ambiguas,' 'fandifactor Ulysses,' and infra l. 189 εἰ δ' ἐποβαλλόμενοι κλέπτονται μάθους.

l. 151. εὐπαιστα, 'de quibus facile persuadetur,' Dind. The word is predicate, εὐπαιστά ἔστι νῦν δὲ λέγει, κ. τ. λ. Ajax by remaining at his tent made it easy for Ulysses to persuade the Danai when saying anything to his injury. And they would be specially inclined to believe that some outbreak of his had followed his repulse.

l. 152. τοῦ Λέγοντος is not Ulysses. The sentiment is general. Each is more ready to be persuaded than his informant to persuade him.

l. 153. Supply σέ, 'insulting thee on the occasion of thy woes;' or the verb may be used absolutely, as in O. C. 1535. The participle adheres closely to χαίρει.

1. 155. **διάρτοι.** Supply *τις*, from the next clause. The omission after a participle is regular. Others read *διάρτοις*, which has also some MS. authority; cp. Eur. Med. 191. But the third person suits better here.

1. 157. 'For envy aims her assault against the powerful.' *τὸν ἔχοντα*, in the sense of 'the powerful,' is uncommon, the plural being usual, as e. g. Eur. Alc. 57 *πρὸς τὸν ἔχοντα, Φοίβη, τὸν νόμον τίθης.* But cp. Dem. 1123, 25 *ἔχοντα καὶ πλουτοῦντα.* For *ἔρπει* in this sense (with dative), cp. Ant. 618 *εἰδότι δ' οὐδὲν ἔρπει.*

1. 159. There is some doubt whether *πύργου βῆμα* is a 'defence of a tower,' or a 'defence consisting in a tower.' The first is free from tautology. Cp. O. T. 57 *οὐδὲν ἔστιν οὐτε πύργος οὐτε νῦν ἔρμος ἀνδρῶν.* On the other hand, Ajax is called in Hom. Od. 11. 555 *πύργος Ἀχαιῶν*, and the more metaphorical expression is better suited to the colour of the passage. Cp. Alcaeus, fr. 23 *Ἄνδρες πόληος πύργος ἀρεῖοι. βῆμα* is 'means of defence,' as *θρέμμα* in Plat. Polit. 289 B is 'means of nourishment.'

1. 160. Observe the change in the prepositions *μερὰ . . . ὥστε*, 'in company with,' — 'subversed by.' And for this use of *μερὰ* cp. Thuc. 2. 63 *τὸν γὰρ ἀπραγμόν οὐ σώζεται μὴ μερὰ τοῦ δραστηρίου τεταγμένον.*

1. 162. 'It is not possible to instruct the foolish in knowledge of this,' i. e. 'in knowledge of what has just been said.' The preposition in *προδιδάσκειν* is not otiose, but means 'gradually,' 'step by step.'

1. 164. **τοιούτων.** Sc. *ώστε μὴ προδιδαχθῆναι.* For this use cp. infra ll. 218, 251, 327.

1. 165. 'To meet these things and make defence.' The preposition is not necessary with *ἀναλέγεσθαι*, which seems to be used absolutely.

11. 167 foll. 'But it matters not, for,' etc. It is only in the absence of Ajax that his enemies dare to speak; when he appears they will be hushed. *δ'* after *αἰγυπτίον* is due to correction; but the alteration is slight, and both sense and metre require some change. Others omit *ὑποδείσαντες*.

1. 170. *ἔξαίφνης* must be taken with *φανείης.* Alcaeus 27 *ἔπαζον ὥστ' ὅρπιθες δίκιν αἴερον ἔκατινα φάνετα.*

1. 172. **Ταυρότάλα.** Cp. Eur. I. T. 1449 foll. The epithet is in some way connected with Artemis, as inspiring frenzy. (Artemis, as worshipped under this name at Brauron in Attica, was believed to be identical with the cruel goddess of the Tauric Chersonese. Lobeck.) On some coins we find this deity represented as riding a bull. Observe the fem. form in the compound adjective. *Ταυρότολος* is more common.

1. 173. *μεγάλα* has the sense of 'overwhelming,' 'terrible,' cp. infra l. 226 δ *μέγας μῦθος*, Hom. Od. 3. 275 *ἔκτελέσας μέγα ἔργον.*

1. 174. *μάτερ αἰσχύνας ἡμᾶς*, 'fountain of my shame,' is explanatory of δ *μεγάλα φάτις.*

l. 175. πανδάμον, i. e. the property of the whole host. Hence Ajax was in danger from the anger of the army.

l. 176. χάρων is the usual adverbial acc. 'For the sake of a victory from which she gained no reward.' But the sense of χάρων = 'favour,' is perhaps not wholly absent: χάρων δικάρπωτον νίκας, being confused with δι' δικάρπωτον χάρων νίκας, 'because of unreturned kindness in conferring victory.' Cp. El. 134 παννοίας φιλότητος δικεβόμεναι χάρων. In the first rendering the epithet δικάρπωτον must be given in sense to νίκας.

l. 178. ἀδάροις is a correction. The MSS. have φευσθεῖσα δάροις. The dative marks at once the occasion and the cause: cp. Ant. 691 λόγοις ταιούντοις, κ. τ. λ.

l. 179. αὐτὸν τιν' is due to conjecture. The MSS. have οὐ τιν', which makes a distinction between χαλκοθύραξ and Ἐνυάλιος. Even if this can be maintained it is out of place here. Other suggestions are οὐτιν', εἰ τιν', σοι τιν'. Better than any of these is οὐ τιν', in which the repetition of the strong interrogative particle may possibly be defended by the extreme curiosity of the Chorus. Ἐνυάλιος. Schad. observes that there was a temple of Enyalius on the island of Salamis according to Plut. Sol. 9. Pindar also (Isthm. 5. 54) associates this name of the war-god with the prowess of Ajax. Sophocles adapts the Homeric epithet (γυνὴ Ἐνυάλιος Il. 18. 309) to a different meaning. Cp. Eur. Phoen. 1572.

l. 180. ἔνοιον δερόει, 'for an associated spear,' i. e. for help given in battle.

l. 181. παχαναῖε. For the plur. cp. supra l. 46; and for the notion of 'contrivance' in a god infra l. 1037. ἔτιστο λέβαν. λέβαν is acc. of the internal object, as in πείρας δρεῖσθαι, cp. l. 2 and note; 'took vengeance in disgracing thee.' Cp. infra l. 217 διελαβήθη.

l. 183. φρενόθεν, 'from thine own mind.' Cp. Ant. 584 θεόθερ, O. T. 528 ἐξ ὀρθῆς φρενός, and the Homeric expressions, ἐκ θυμοῦ φίλεος, κηρδοῦ μᾶλλον (Il. 9. 343, 300). ἐπ' ἀριστερά, 'to the leftward.' So δεξιός is 'right-minded.' A still more vague expression for 'wrong' is θάτερον.

l. 185. ἐπ' ποιμένας πιγμῶν, 'as to fall upon the flocks.' For the participle cp. Ant. 752 οὐ καταπειλῶν ὅδι ἐπεξίρχει θρασίς; Join ὅδας τύσσον ἐπ' ἀριστερά.

l. 186. 'A plague from heaven may have come.' This is a reason which the Chorus give to themselves to account for Ajax' conduct. οὐ with the optative is used to express various degrees of probability. The 'suppressed protasis' is here εἰ οὐταν τύχοι. This interpretation is confirmed by what the Chorus say afterwards ll. 278, 9 δέδουτα μη' κα θεοῦ πληγή τις ἡτε. Cp. Aesch. Pers. 706 διθράπεια δ' ἀν τα πήματ' ἀν τύχαι βροτοῦ. νόος is used vaguely by Sophocles for any distress or disease of body or mind.

l. 187. κακὸν . . Ἀργείων φάτιν is merely the outward manifestation of the θεία νόσος. Ajax may be mad and have done what the Argives say, but Heaven forbid.

l. 189. κλέπτοντι μύθους, 'spread rumours with secret guile.' Cp. infra l. 1137 πόλλα δὲ καλῶς λάθρα σὺν κλέψεις κακά. 'The mighty kings' are the Atridae.

l. 190. 'Or he' (δ supplied from $\alpha\iota$) 'of the abandoned Sisyphid stock.' For the gen. cp. infra l. 202 γενεᾶς. For Ulysses as the supposed son of Sisyphus cp. Phil. 417 οὐμπολητὸς Σισύφου Λαερτίων. Observe that Ajax himself never stoops to this imputation. The patronymic is used as Θησεῖδῶν O. C. 1066, by a sort of anachronism; the modern name of the family being carried back to the first generation.

l. 191. If μ is for $\mu\varepsilon$ and not for $\muοι$, the acc. is due to the verbal notion (injuring, or the like) conveyed in κακὸν φάτιν ἤρη. 'Wrong me not so far as to,' etc. (Cp. Herm. in loc.)

l. 192. (1) 'Thus fixing thy gaze on the tents by the sea,' i.e. not looking beyond the Salaminian encampment, where he has sullenly remained since the judgment of the arms: or (2) 'Thus keeping thine eye within the tent by the sea.' Cp. supra ll. 167 foll.

l. 195. τοτὲ must be taken with δνον.

ἀγνοίων σχολὴ. This is usually translated, 'rest from contests'; but it is rather an intermission which is both contentious and perilous. Ajax strives with the chiefs by refraining from combat; and this inaction is full of danger to himself. Thus his σχολὴ is an $\delta\gammaών$, a 'contest full of peril.' For the kind of σχολὴ see infra l. 929 τοιά μοι, κ.τ.λ., and for similar oxymora cp. διάρπαγον χάριν supra l. 176, ἐκτὸς δυμαῖς infra l. 640. 'Tis sweating labour, to wear such idleness so near the heart' (Ant. and Cleo. I. 3, 93).

l. 196. διαν σύραντας φλέγων, 'making calamity blaze to the sky.' The image of the conflagration is continued in the following lines.

l. 198. εὐανέμος is not 'windless' (though it may have that meaning elsewhere), but 'having a favourable wind.' The insolent rage of the enemies of Ajax goes forth like a fire carried by the stream of air in a mountain glade, and meeting with no check from any counterblast. The text of this epode is somewhat uncertain.

l. 200. 'Grief has become a settled thing for me.'

l. 201. Tecmessa comes from the tent to meet the Chorus. From her the Chorus learn that Ajax has slain the oxen: from them she learns that the oxen were part of the Grecian spoil. Thus the full extent of the calamity is made known among those who have most reason to be afflicted at it. Tecmessa and the Chorus are united in their love for Ajax; and therefore the poet has united them in the most pathetic

scenes, as here, and *infra* ll. 784 foll., where the messenger arrives too late to save Ajax; and again, *infra* l. 891, where the body of Ajax is found. The still nobler grief of Teucer is added afterwards.

1. 202. 'Ye of a race derived from the earth-born sons of Erechtheus.' For the gen. cp. *supra* l. 190. The connection of Athena and Salamis is assumed in the same way, *infra* l. 861 *ελεύναι τ' Αθῆνας καὶ τὸ σύντροφον γένος*. For *δνδ* cp. *Ant.* 193.

1. 204. *τηλόθεν*, 'far away,' sc. *ὅντος*.

1. 205. *ώμοκρατής*, δ *ώμος* καὶ *καρτερός*, cp. *ώμόθυμος* *infra* l. 815, *ώμόφρων* l. 931, *ώμοις* ἐν' *νόμοις πατρὸς* l. 548. Not δ *καρτερός* τοῦ *ώμους*, which would convey no feeling. The very ruggedness of Ajax' spirit was a source of pride to his friends.

ll. 206 foll. 'Is overthrown, stricken by a turbid storm.' The metaphor is mixed. For *θολερός* used metaphorically of madness cp. *Aesch. P. V.* 885 *θολερὸς δὲ λόγοι πάνοντος εἰκῇ στυγῆς πρὸς κύμασιν ἀπηγ.*

1. 207. 'What heavy change has this night brought forth from the daylight season (or state)?' With *δμερίας* a subst. *ώρας* or *καταστάσεως* must be supplied. To the conjectural reading *ἡρεμίας* ('What heavy change from its tranquillity hath fallen upon this night?') it may be objected (1) that it substitutes for the natural antithesis of day and night an awkward opposition between quietness and heaviness, which is unlike the language of Sophocles; (2) that this abstract word is not found elsewhere before Aristotle.

1. 210. If *Φρυγίοι Τελεύταντος* is read (as in the MSS.), the syllable Τε must be lengthened as in *Ιππόμέδοντος, Παρθένοντας* *Aesch. S. c. T. 488*, 547.

1. 211. *λέχος δουριάλωτον*. So Achilles says of Briseis, *αὐτῷ ἐγὼ τὴν | ἐκ θυμοῦ φίλεον δουρικτητὴν περ ἔσσαν* *Il. 9. 342*.

1. 212. *στέρβεις δνέχει* is usually translated 'loves with a constant love'; but *στέρβεις* rather means 'deigning to love thee.' For *δνέχει*, 'is constant to,' cp. *Eur. Hec. 119 Κασάνδρας δνέχων λέκτρ' Αγαμέμνων*.

1. 213. *ὑπείποις*, i. e. give the required hint.

1. 216. *ἡμίν*, 'to our woe.'

1. 217. *ἀπελωβρήθη*, 'has been brought to shameful ruin.' There is a tenderness in the use of the passive, implying no blame.

1. 219. 'Blood-stained carcases slain by the hand.'

1. 220. *χρηστήρια*, 'victims.' The oxen and sheep are victims which Ajax has sacrificed to the deity of his wrath.

1. 221. *οἷαν ἐθύλωσας*, 'How hast thou made plain?' Tecmessa has cleared up any doubts of the Chorus about the rumour, in such a way as to overwhelm them with sorrow. *αἴθοντος*. The short vowel is defended by the occurrence of the word *αἴθοντα* in Hesychius between

αἴθον and αἴθομένον (Schmidt reads αἴθοντα, αἴθονμένον). αἴθον is used as an epithet by Aeschylus, S. c. T. 448, Eur. Rhes. 122.

l. 225. τῶν μεγάλων Δαναῶν, sc. the host who are mighty compared with the Salaminians.

l. 226. 'Which the mighty rumour is setting abroad.'

l. 229. περίφαντος . . θανεῖται, as if περιφανής γενόμενος θανεῖται, 'disclosed (with his crime) to the open day.' He will be slain in the sight of all, at the very moment when his friends would wish that he might be hidden from the public eye.

l. 231. κελανοῖς σίφεσιν. The epithet is used of a sword which has been used in battle and is dark with stains of blood. Cp. Tr. 856. Or, comparing infra l. 376 ἐρεμών αἷμ' ἔδενον, the epithet may be taken to mean 'in the dark.' 'With darkling sword.' σίφεσιν, 'strokes of the sword,' unless the plural be merely poetical. ιππονόμωνας may imply that there were horses mingled among the sheep and oxen in the public herd, νωμᾶν meaning 'to watch,' or rather as Schnd. suggests, the herdsmen were perhaps mounted, as in 'cattle-riding.'

l. 235, ὁν refers to the collective idea present in τοίμην. With τὴν supply τοίμην. σφάλ', 'cut the throat.' ἔστι, some edd. compare Aesch. Ag. 1343 πέπληγμα καιρίαν πληγὴν ἔστι. Others take the words = 'in the tent.'

l. 236. δίχ' ἀνερρήγην, 'tore asunder.'

l. 237. ἀνελόν, 'lifting them up,' as opposed to ἐπὶ γαῖας. Cp. Od. 14. 425 μέψεθ' ἀνασχόμενος σχίζει δρύσις: cp. infra l. 298.

l. 238. We should reverse the order of the words. The tip of the tongue was first cut off, then the whole head. (The tongue was cut in victims. Od. 3. 332 τάμνετε μὲν γλάσσας.) Tecmessa mentions only one ram as slain, but Ajax (supra l. 100) thought that he had slain both the Atridae.

l. 240. Cp. supra l. 108. The first ram was Agamemnon, this is Ulysses. Menelaus is passed lightly over.

l. 241. φυγῆρα is 'a trap.' This Ajax takes and doubles, making it whizz as he plies it.

l. 243. δαίμοναν. For a similar suggestion cp. O. T. 1258 δαιμόνων δείκνυστι τις | οὐδέτε γάρ ἀνδρῶν οἱ παρῆμεν ἐγγύθεν.

l. 245. τίνα, i. e. ἔκαστον φιλόν. κάρα καλύμμαστι κρυψάμενον. Observe the alliteration. To cover the head was a sign of dismay and sorrow. Cp. Od. 8. 92 ἀφ' Ὀδυσσέως ματὰ κράτα καλυψάμενος γοάσκεν, Livy 4. 12 'capitibus obvolutis.'

l. 246. ποδὸν κλωπὸν ἀρέσθαι is = φυγὴν κλέπτειν. Cp. Eur. Orest. 1499 ἐκκλέπτειν πόδα.

l. 250. ναὶ μεθεῖναι, 'to give the ship her way;' the expression is

elliptical. The verb = 'to let go,' comes to be used absolutely, and then acquires a remote object, which is put in the dative.

1. 251. For *τολας* cp. supra l. 164. *έρεσσον* = 'advance': the same metaphor is found in Ant. 159 *μῆτραν* *έρεσσει*. *δικρατῆς* = 'double in rule.' Cp. Aesch. Ag. 43 *διθρίον* *διόθεν* *καὶ δισκήπτρον* *τιμῆς* *δύναρν* *ζεῦγος* *Ἀτρειδῶν*. The same word is used Ant. 146 of the 'twice victorious' spears of the two sons of Oedipus.

1. 252. *πεφέθημαι*: the perfect expresses the complete, settled nature of the fear, cp. supra l. 139. Death by stoning is frequently mentioned in the tragedians; cp. Ant. 36 *φόνος* *δημόλευντος*.

1. 255. *διπλας*, i. e. such that no one can go to Ajax with the view of rendering help.

1. 257. *οὐκέτι*, i. e. *ἴσχει τιν.* *λαμπρᾶς* *διπερ* *στρεποῦς* is usually taken with *ὅς*, 'like a south wind rushing forth without lightning': such winds being supposed to come quickly to an end. But it is more probably predicative with *λήσει*, i. e. 'without a fatal end.'

ll. 260-262. 'To see sufferings all our own, wherein no other hand has wrought, causes vehement inward pain.' *θνωσέντει* probably contains some metaphor, as from a dart (*μελανῶν* *ἴρμη* *δύνασιν*) or some instrument of torture, 'lays the heart upon a rack.'

1. 264. 'The evil is of less account when it is gone.' The gen. is (1) a gen. absolute, and (2) a gen. in regimen with *λόγος*. Cp. the construction infra l. 1162.

1. 267. *κοινά ἐν κοινοῖσι*. The phrase is merely an amplification of *κοινά*. *κοινοῖσι* is probably masculine, cp. infra l. 467 *ξυμπεσὸν* *μάνοις* *μόνοις*, l. 620 *ἀφίλος* *παρ'* *ἀφίλοις* . . *Ἀτρεῖδαις*.

1. 269. *ἡμεῖς*. Tecmessa here identifies herself with Ajax.

1. 273. *ἡμᾶς*. The acc. plur. here refers to Tecmessa in contrast to Ajax, cp. l. 276. The plur. is partly due to the idiom which allows a woman to speak of herself in the masc. plur.; but the presence of the child and of attendants helps the expression here.

1. 275. *πᾶς* is adverbial, 'utterly:' cp. infra l. 519 *ἐν σοὶ* *πᾶσ'* *ἴγανγε* *σωγόμα*. *ἀληθεῖα*. For the perfect cp. supra l. 252 *πεφέθημαι*. The expression is Epic.

1. 277. *δρα* has here the sense of *δρ' οὐ*, with even stronger emphasis. Cp. O. T. 823 *δρ' ξφν* *κακός*; *δρ' οὐχὶ* *πᾶς* *δναγνος*; where the two forms are united. The difference between *δρ' οὐκ* and *δρα* in such places is the same as between 'Is not this?' and 'Is this or is it not?' in English.

1. 279. If we read *ἴκη* we may assume that 'vague dread rather than a mere statement of conviction, must be looked for from the Chorus at this juncture.' But the time for 'vague dread' seems to have passed. In their first bewilderment the Chorus put forward the supposition,

1. 186 *ἥκοι γάρ δὲ θεία νόσος*. They now fear that the supposition is a reality. Hence *ἥκει* is possibly right, although *μη* with the indic. commonly expresses doubt rather than fear. *πᾶς γάρ, i.e. πᾶς γάρ οὐ*;

1. 281. Cp. Aesch. P. V. 760 *ἀτοίνη δύτων τάνδε σοι μαθεῖν πάρα*. 'You may know that these things are as you suppose them to be.'

1. 282. *προσέπτωτο* is used in this metaphorical sense in Aesch. P. V. 644, Eur. Alcest. 421. 'How lit the mischief in the first beginning?'

ll. 285 foll. The most natural meaning of this passage is, 'He at dead of night, when the evening torches were ablaze no longer,' etc. Cp. infra l. 291 *ἀλλὰ νῦν γε πᾶν εὖδει στράτος*. But others translate, 'He at the beginning of the night, when the evening torches were no longer burning,' i. e. had been put out. Others again take *λαμπτήρες* of the stars, which is far-fetched. The *λαμπτήρες = οἱ κατὰ τὴν οἰκίαν φαίνοντες λύχνοι*, cp. Od. 18. 307 *αὐτίκα λαμπτήρας τρεῖς ἔστασαν ἐν μεγάροισιν, δύφα φαίνοντες*. Here, then, is another Epic word. See Introd. Anal. p. 53.

1. 287. *ἔγγονος . . . κενάς*. The plural adds to the indefiniteness of the expression. Cp. the use of *φόνους* for *φόνον* O. C. 962, 990, etc. The acc. is cognate after the verb *ἔργειν*, cp. *ἀρρομάς τείραν* just below.

1. 289. *διδηγός* is further defined by *οὐτέ . . . οὐτέ*.

1. 292. *αὐτὸς δ' ὑμούσιμα*, 'words of familiar sound.' Cp. Eur. Phoen. 438 *πάλαι μὲν οὖν ὑμητέρν*, Plato, Rep. 8. 549 *Ἐ δσα καὶ οἰα φιλούσιν αἱ γυνάκες περὶ τῶν τοιούτων ὑμεῖν*.

1. 293. *ἡ σιγή*. The article is used as with an abstract noun.

1. 294. *κάγω μαθοῦσος Ἐλῆς*, 'I saw how it was,' 'I knew his mood, and was still.'

1. 295. *τὰς ἔκει . . . πάθας*. 'What happened there,' i. e. abroad.

1. 297. Objections have been taken to *εὔκερων* as tautological, the idea being already expressed in *ταύρους*. Hence *εὔερον* is sometimes read. But the epithet *εὔκερων* is a descriptive touch, not out of place in Tecmessa's account of the spoil brought in by Ajax in the dim light, and probably applying to the sheep also.

1. 298. *ηγέρνιξε*, 'cut the necks from behind.'

1. 299. *ἔσφαξε*, 'cut the throats.' *κάρραχίξε*, 'cleft them through to the spine.'

1. 301. *σκιῷ τνι*. Cp. supra l. 15 *ἀποτρός*, and note.

1. 302. *ἀνέσπα*, lit. 'plucked out,' i. e. 'tore out from his heart.' The word expresses the eagerness and vehemence of his speech. Cp. Plato, Theaet. 180 A *ἀσπερ ἐκ φαρέτρας ῥηματίσκια αἰνιγματώδη ἀνασπάντες ἀποτοξεύονται*, Arist. Ran. 824 *πινακηδὸν ἀποσπῶν ῥήματ' ἵπποβάμονται*.

1. 303. *ἀμφ' Ὀδυσσεῖ*. Cp. infra l. 340 *ἀμφὶ σοὶ βοᾷ*. *συντιθεῖς γέλων τολιν*, 'adding thereto much laughter.'

1. 304. 'What insolence he had gone and wreaked upon them,' i. e. 'What insolent vengeance he had taken upon them.' For the expression

ὕβριν ἐκτίσατο cp. supra l. 181 ἐτίσατο λάθην. *λάν* refers to the *ἴξοδοι* (l. 287). The part. is generally used of a future event, e. g. Phil. 353 *εἰ τάπι τροιά πέργαμ' αἰρήσοιμ' λάν*, etc.

l. 307. *ἄτης*, 'calamity.' All that met his eye implied ruin to himself, as well as great harm to the Achaeans. In Sophocles the word means not so much infatuation (though that sense is found, e.g. Ant. 623) as the consequence of infatuation.

l. 308. *ἐν δ' ἐρειπίοις | νεκρῶν .. ἀρνέοντος φόνου*. 'Among the dead ruins of the slain rams.' The gen. *νεκρῶν* is descriptive, as in *ἀστρων εὐφρόνη* El. 19, and the like. The words *ἐρειπίοις ἐρειπθεῖς* are of course connected, 'a ruin among ruins.'

l. 311. *τὸν μὲν πλείστον χρόνον*. 'The greater part of the time.'

l. 312. *τὰ δεῖν' .. ἔπη*, 'those dreadful threats.' Tecmessa still remembers the vehemence of Ajax. Cp. Ant. 408 *πρὸς σοῦ τὰ δεῖν' ἔκειν'* *ἐπηπειλημένοι*, etc. This seems better than 'all dreadful things' (Herm.).

l. 313. *φανόντι* is the opt. future, and is due to oratio obliqua, cp. Phil. 352 *λόγος καλὸς προσῆν*, *εἰ .. αἰρήσοιμ*.

l. 315. *φλοι*. Tecmessa, fearing that she was wrong in obeying Ajax, attempts to secure yet more the sympathy of the Chorus.

ll. 319, 20. It is possible to arrange the order of the words in this passage in two ways. (1) *ἐξηγεῖτο πρὸς κακοῦ ἀνδρὸς (εἰναι) γόνους τοιούσδε ἔχειν (=τοιαῦτα γοῦσθαι)*. Cp. infra l. 581 *οὐ πρὸς λαρῷ σοφοῦ*, etc. and *θήραν ἔχειν = θηρώμενος*: (2) *ἐξηγεῖτο τοιούσδε γόνους ἔχειν πρὸς κακοῦ κ.τ.λ.* In (2) *ἔχειν* may be taken as in *ἔχειν καλῶς, κακῶς*, etc.; or rather, by a modification of the sense given in L. and S., s. v. *ἔχω* B. iii. 3 = 'that such lamentations come from a heavy-spirited man.' As *ἔχειν εἰς* = 'point towards,' so *ἔχειν πρὸς τινος* may mean 'proceed from.' *ἔξηγειτο*, 'he maintained.'

l. 321. *ἀψύδητος .. κωκυράτων*. Similar extensions of the negative are common in Sophocles. *ἀσκενος ἀσπίδων, ἀχαλκος ἀσπίδων*, etc. Cp. the use of compounds like *δίσσαρχαι, δικρατεῖς, δίστολοι, δίστομοι*, as variations of *δίστολοι*.

l. 323. *κείμενος*, 'whelmed in'; the word is metaphorical.

ll. 324, 5. 'Having sunk down amid the slain oxen, remains motionless.'

l. 328. *ἐστάλην* must be taken in a middle sense. 'I came forth.' Cp. O. T. 115 *ἀς ἀπεστάλη*.

l. 330. *νικῶνται*, 'are prevailed upon.' Tecmessa hopes that the Chorus will be able to divert Ajax from his evil intentions.

l. 332. *τὸν ἀνδρα, κ. τ. λ.* is in apposition to *δεινά*.

l. 333. Ajax is heard groaning within the tent.

l. 334. *τάχ', ὡς ἔοικε, μᾶλλον*. 'Soon, as it seems, even more,' i. e. Soon you will assert even more strongly that my story is *δεινόν*. Cp. *τάχα μᾶλλον φῆσεις* in Plato, Rep. 10. 596 C.

1. 335. θωτοσια is used of urging dogs in the chase. Cp. Eur. Hipp. 219 πρὸς θεῶν ἔραμαι πνοὶ θωτοῖ. Here it takes βοῆν as a cogn. acc.

1. 338. For ἐννοῦσι cp. O. C. 7, 'to grieve over the signs of his past frenzy, being still haunted with their presence.' The word πνοῶν appears superfluous, but such words are not unfrequently added by a kind of redundancy of expression, cp. supra l. 304 λάν, and l. 267. If a change were necessary we might conjecture φρονῶν. νοοῦσισι are here the signs or consequences of madness.

1. 340. τάλανα, as in O. C. 318 of agitation and uncertainty.

1. 343. ἴγα δ', 'while I.' The sentence though co-ordinate in form is really subordinate.

1. 344. The Chorus draw their conclusion from the connected character of Ajax' speech. ἀνέγετε. The command is given vaguely, 'Open, some one.'

1. 345. αἰδὼ, 'self-reverence.' Cp. especially Eur. Fr. 364 (Erechtheus) ὅντε αἰδοῦσι τὸ λίαν δευτέρου. The Chorus hope that Ajax will be touched with a sense of his own dignity on seeing them. The door of the tent now opens, and Ajax is discovered sitting on a raised platform amid the slain oxen and sheep. This change of scene was accomplished by the eccyclema. Cp. O. T. 1296, El. 1458.

1. 350. ἔμμενοντες δρθῷ νόμῳ, 'abiding true by a loyal law,' 'continuing true to me in a loyal manner.' δρθῷ νόμῳ is dative of the manner, and ἔμμενοντες is used absolutely (ἔμμ., sc. τῇ φιλᾳ). Cp. Eur. Phoen. 1241 ἔμμεναι, sc. τοῖς δρκοῖς; Thuc. 2. 2 ἐνέμεναν αἱ στονδαί. It is of course also possible to construe ἔμμ. δρθῷ νόμῳ (τῇ φιλίᾳ, etc.), but this seems less probable.

1. 351. Ajax compares himself to a ship in the midst of a raging sea. The middle voice of εἴδον is far from being uncommon in the tragedians. Perhaps it implies that the spectator takes, or is intended to take, a special interest in the sight before him. Cp. Aesch. P. V. 92 ἵδεσθὲ μ' οἴα πρὸς θεῶν πάσχω θέος. The idiom remains in ιδού. φούιας may be metaphorical, as in O. T. 24 φούιαν σάλον, or it may refer to the blood actually streaming from the slain oxen.

1. 355. The observation is intended for Tecmessa, not for Ajax. The nom. to ἔχει is τοῦργον.

1. 357. νατας δρωγὸν τέχνας, 'helpers in the mariner's craft.' For the gen. cp. supra l. 201 ναδε δρωγοῖ.

1. 359. The sing. δε is remarkable after γένος. It is explained by the fact that here, as often, the leader of the Chorus is addressed in the name of all. ἐπέβας, 'went aboard ship.'

1. 360. The words ποιμένον ἐπαρκέσοντι are difficult. If allowed to stand, we must suppose that Ajax goes back to the scene of slaughter, being as yet only partially recovered from his madness, and calls on the

leader of the Chorus to do that which the shepherds had failed to do in defence of the flock, viz. to slay him. 'The only shepherd,' i. e. 'the only one to do the duty of a shepherd.' The expression is not perfectly accurate, but compare *μόνος τῶν ἀλλον*. Others read *τημονὰν ἐπαρκέσσοντ*, *τημονῶν ἔτ' ἀρκεῖ οὖν* (Jebb).

1. 362. *εὐφῆμα φάνεται*, as below l. 591, reproves an impious wish.

1. 363. *τὸ πῆμα τῆς ἀρτῆς*. Cp. the Homeric expression Od. 3. 152 *πῆμα πακοῦ*, and Phil. 765 *τὸ πῆμα τῆς νόσου*.

1. 364. The article implies that the epithets express the usual well-known attributes of Ajax; these are placed in strong contrast to his present conduct.

1. 366. *ἄφεβοις θηροῖς* is perhaps best taken as an oxymoron, 'the wild-beasts which cause no terror,' as it were 'the gentle wild-creatures.' The other rendering, 'beasts which have no fear of man,' seems to have less force.

1. 367. *εὐοί*, supply *γέλαστα*. The construction is = *ὡς πλέαν γέλαστος τὴν ὑθρίν διβρίσθη*. For the passive cp. l. 217 *διελαθήθη*.

1. 369. The sight of Tecmessa, whom Ajax knows to be conscious of the whole truth, combined with the consciousness of the effect of his own ruin on her life, wakes a new pang, and gives rise to this harsh outburst. *ἔκτος*, 'out of my sight!'

1. 371. *φρόνησον εὖ*, 'be of right mind,' 'recover a better mind.' Cp. O. T. 649 *θελήσας καὶ φρονήσας*.

1. 372. Note the position of *μέν*, and cp. Ant. 557, 1297.

1. 375. *ἐλαύσσον* and *κλυτοῖς* are Homeric epithets. The precise meaning of the latter is doubtful. It seems to mean 'bleating' rather than 'famous,' unless it may be referred in this sense to the spoil, as being won by valour. For similar Homeric epithets which Sophocles sometimes turns from their original use cp. supra l. 175 *βοῦς ἀγελαίας*, l. 179, infra l. 890 *δμεντρόν*: Introd. Anal. p. 53.

1. 376. *αἷμα* is cogn. acc. with *ἔδεινα*. 'I made blood to flow.' Cp. the use of *τέγγων* in such passages as Tr. 850 *τέγγει δακρύων ἄχραν*.

1. 377. *ἔπ' ἔξαργασμένοις*, i. e. over a deed that is done and therefore cannot be undone. A fragment of Agathon runs thus (frag. 5), *μόνον γάρ αὐτοῦ καὶ θεοῖς στερίσκεται | διγένυτα ποιεῖν δύστ' ἀν' ἐπεργαμένα*. Cp. Aesch. Pers. 525 *ἔνισταμαι μὲν ὡς ἐπ' ἔξεργασμένοις*.

1. 378. This attraction of a clause beginning with *δπως* into the infin. is remarkable. There is a similar instance of *ὡς* in O. C. 385 *ἥδη γάρ ἔσχεται ἐλπίδ' ὡς ἐμοῦ θεοὺς ἀραν τιν' ἔξειν*. Cp. Aesch. Eum. 799. Thuc. 3. 39 has *τίνα οἰεσθε δητίνα οὐκ διοστήσεσθαι*;

1. 381. *κακοπνέστατον ἀλημα*, 'villain most deeply defiled.' *ἀλημα* occurs again infra l. 390, and (as a v. l.) Ant. 320. It is commonly explained as = 'finely sifted flour,' and thus expresses metaphorically the essence as it were of roguery. But it seems probable that in this place

at least it is meant to suggest 'wandering about,' and so to express nearly the same taunt as in Phil. 1013 ή κακή σῇ διὰ μυχῶν βλέποντος dei ψυχή. Ulysses is ubiquitous, and no hole-and-corner business is too mean and dirty for him.

1. 382. γέλωθ' . . . δύεις. The expression is unusual, but expresses loud and long-continued laughter. Cp. δύεις ἔστριψ.

1. 384. διτόμενος, 'marred,' 'involved in ruin.' Cp. Ant. 17.

1. 386. Ajax is bidden to remember his condition, and abstain from proud words.

1. 388. Telamon, the father of Ajax, was the grandson of Zeus and Aegina.

1. 389. δλημα, see above. It is rather 'wandering' than 'deceiving,' perhaps with a sarcastic allusion to the love of wandering, for which Ulysses was to be famous; cp. πολύτλας δνῆρις infra l. 954.

1. 390. διστάρχας. Cp. l. 251 δικρατεῖς, and the note on l. 321.

1. 395. To Ajax, who had once prayed for light, the light of day is now hateful, and darkness is full of light and comfort. Compare the situation of Oedipus, who, on the discovery of his unconscious crimes, hastens to shut himself off from daylight and the world. The situation would here be rendered more striking by the supposed time of the play. The slaughter of the cattle had taken place in the night, and Ajax awakes to consciousness with the returning day.

1. 396. For ὡς ἐμοί cp. Ant. 1161 Κρέον γάρ ήν ηγλατὸς ὡς ἐμοί ποτε, i.e. 'to my apprehension,' or 'to one in my case.' Cp. O. T. 616 εὐλαβουμένῳ πεσεῖν, and note.

ll. 398-400. Two constructions of these lines are possible: (1) οὐτέ γάρ (εἰς) θεῶν γένος, οὐθ' ἀμερίων εἰς ὄντας τινα ἀνθρώπων ἐτ' ἀξίως (εἰμι) βλέπειν. This requires that the preposition should be supplied in the first clause from the second. Cp. Ant. 366 ποτὲ μὲν κακόν, ἀλλοτ' ἐπ' ἐσθλὸν ἔρπει, and O. T. 761; (2) θεῶν γένος may be taken as the acc. after βλέπειν, and γένος supplied with ἀμερίων ἀνθρώπων, τιν' εἰς ὄντας being taken separately = 'for any benefit.' The first rendering appears preferable, from the use of βλέπειν εἰς. Cp. El. 958 εἰς τίν' ἐλπίδων βλέψασ' ἐτ' ὀρθῆν, infra l. 514. For the omission of εἰμι with ἀξίως cp. O. C. 461, O. T. 92.

1. 403. οὐλιον. This, Wunder's, correction of the unmetrical ολέθριον seems the most probable. Many Epic words are used in this play (supra l. 373), with some change of meaning (οὐλιον must be passive here), and this very word is used again, infra l. 932 οὐλίῳ σὸν πάθει.

ll. 404 foll. These lines are hopelessly corrupt. We may translate, 'Whither, then, may one fly? Whither shall I go and there abide? Seeing that my fortunes here perish, my friends [together with these (perishing creatures)], and we are fallen upon foolish spoils. For

all the army would slay me by violence, striking me with both spears' (alluding to the *δύο δούρε* which each warrior carried). Perhaps *εἰ τάδε μὲν φύνει, φύλοι, πάλαι*, corresponding to *ἔφερέ μεγ' οἷον οὐτινά*, and omitting *στρατοῦ* in l. 425, may be right. *τίσις δ' ὅμοι πέλει* has been suggested. *τάδε μὲν* is a correction of Elmsley's for *τὰ μέν*. *τοῖσθ' ὅμοι* may be a gloss on *πάλαι*, and this a corruption of *πάλαι*.

l. 412. *πόροι ἀλιρροθοί*, 'paths of the rushing sea.' *πόροι* is applied to the sea, especially to narrow seas, as the highway between nations. Cp. the Homeric *ὑγρὰ κίλενθα*. Others take *πόροι* to mean the rivers falling towards the sea, which is not so probable.

l. 413. *νέμος ἐπάκτιον*, 'woods on the promontory' which bounded the operations of the army.

l. 416. *ἀμπνοῦς ἔχοντα*, i. e. *καθίζεται*.

l. 417. *φρονῶν*, 'who has feeling.' The word is used like the Homeric *πινγρός*. *τοῦτο . . . λοτῷ*. 'Those can have no sense of the situation, who fail to see what the end must be.'

l. 420. *εὐφρόνες Ἀργείοις*. The streams of Scamander, as supplying water to the Argives, are kindly to them, and therefore in a manner hostile to Ajax, cp. infra l. 459 *ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε*. It is a telling stroke in the madness of Ajax that he should regard even inanimate things as hostile to him, who in his saner mood has such deep tenderness for them. Note that the word *Ἀργείοι* in this play seems to be less comprehensive than *Ἀχαιοί*, and to include only the chiefs. Ulysses includes Ajax under this name in l. 1340. But at this moment Ajax has cut himself off from the other chiefs.

l. 423. *μέγα*. Because implying self-comparison with Achilles.

l. 425. *στρατοῦ*. The gen. is to be taken with *οὐτινά*. Cp. infra l. 541 *δεύρο προσπόλων | ἀγ' αὐτὸν δυνερ χερούν εὐθίνων κυρεῖς*.

l. 429. *πρόκειματα*, 'I lie forlorn in dishonour.' Eur. Tro. 1178 *ὦ χεῖρες, ὃς εἰκούς μὲν ἡδεῖς πατρὸς κέκτησθ', ἐν ἄρθροις δ' ἔκλυτοι πρόκεισθε (lie helpless) νῦν.*

l. 428. *οὐδέ*. Elmsley proposed *οὐδέ*, and has been followed by many edd., on the ground that *οὐ* can only be followed by *οὐδέ*. Cp. Elmsley, O. T. Praef. xxxv, Med. 4, and Hermann's note. But the rule is too stringent; when the negative increases in force *οὐ* is no doubt followed by *οὐδέ*; but this is not necessary when *οὐ . . . οὐτε* represent *οὐτε . . . οὐτε*, and the negative is nearly balanced, applying equally to both clauses.

l. 430. 'Alas! Who would think that my name would thus suit my sorrows, and become a name for them?' Ajax is struck with the similarity of *Alas* and *αἰαῖ*. Such playing upon names is common in Greek. See especially Od. 1. 62 *τί νύ οἱ (Οδυσσεῖ) τύσον ἀδίσαο, Ζεῦ*; Cp. Elmsley, Bacchae, 508. Names were supposed to stand in close connection with the nature or history of the person named. So Pindar

derives *Alas* from *εἰερδεῖ* Isthm. 5. 35. *ἐπέντυμον* is a supplementary predicate.

1. 432. *καὶ διεὶς καὶ τρίς*, i.e. more than *δὶ δὶ*. Cp. *τρισμάταρες καὶ τετράκις*.

1. 433. For *τοιούτοις*, giving a reason, cp. supra l. 164. It can be used with or without *γάρ*, as *τοιούσθε*, supra l. 148.

1. 435. *καλλιστεῖα* is acc. with *δριστέουσας*. The word is either used = *καλλιστεύματα*, 'the most beautiful given as a prize,' with reference to Hesione, or it means 'the prize of honour,' i.e. the prize, not of one who is *καλλιστος*, but who has done *καλλιστα ἔργα*.

1. 438. *Τροίας* is gen. of apposition, like *δότυ Θήβης*, etc. *ἐπελθόν*, 'coming after him.' Cp. *ἔφεδρος*, *ἔφηκεν*, *ἐπιγράψας*, etc. *σθένα* refers to bodily strength, not to an army.

1. 439. *ἀρκόντας*, 'having made good.' Cp. infra l. 535 *ἄλλ' οὖν ἔγω φύλαξα τοῦτο γ' ἀρκέσαι*. Extensions of the use of the cognate accusative are very common in this play.

1. 440. *Ἀργετοῖσιν*. For the dative = 'before,' 'in the sight of,' cp. O. T. 40 *ἄν κράτιστον πάσιν Οἰδίτον κάρα*.

1. 444. *ἄντ'* = *ἄντρα*, i.e. *τὰ διπλα*. *μάρπιττα* has the sense of the Latin *occupo*. It brings before the eye the eager grasp which Ajax would have laid upon the arms. *οὐ τις ἄλλος ἄντ' ἔμοθι*, 'none but I.' *ἄλλος* is really pleonastic. Cp. O. T. 7 *παρ' ἀγγέλων .. ἄλλων δεούειν*.

1. 445. *παντούργη* not = *παντούργη*, but rather a mental 'jack-of-all-work.' Cp. supra l. 381. There is a marked opposition between *φένας* and *κράτη*. Ajax, in his consciousness of physical strength, has a contempt for the cunning of Ulysses.

1. 446. *ἐπράξαν*, 'made them over.' The word implies underhand dealing, cp. O. T. 124 *εἴ τι μῆτεν ἐπράξατερ* *ἐνθένδε*. *ἄνθρος .. κράτη*, 'pushing aside the prowess of this arm.'

1. 447. *διάστροφοι*, sc. *γενέμεναι*.

1. 448. *ἐπῆξαν*, 'had swerved from,' 'started aside from.'

1. 449. *ἐψήφισαν*. The middle voice is more common. Here the active is used, because the Atridae did not merely give their votes, but determined the voting. There is a similar distinction between *ἐπισκήπτειν* and *ἐπισκήπτεσθαι*.

1. 450. The usual epithet of Athena is *γλαυκῶπις*, on which Sophocles here refines. Ajax recalls the fatal glances of Athena as she urged him on.

1. 451. Cp. supra l. 49 *καὶ δὴ πλὴν δισσῶν δῆν στρατηγίσιν πύλας*. 'Already in the act to level my hand against them.'

1. 453. *ἐν τοιούσθε*, 'on such as these.' He turns a remorseful eye on the slain animals lying round him.

1. 455. *ἔμοι μὲν οὐχ ἱκέντος*. It was not the will of Ajax that his enemies should escape. As yet he is far from the mood of acquiescence expressed in l. 668 *ἀρχοντέας εἰσιν, ὥσθ' ὑπεκτέον*.

l. 456. **βλάπτω**, 'hinder,' the earlier meaning of the verb; with metaphor from a race.

l. 457. For the optative cp. ll. 521, 1344. This feeling that he is abhorred of heaven and earth and man is characteristic of an unsettled mind, and he is also suffering from a shame which makes life intolerable. But these feelings have a logic of their own, and seize on the strongest reasons in their favour, viz. the harm he has done both to the Trojans and now to the Achaeans. Cp. the position of Coriolanus between Rome and Antium.

ll. 459-461. Observe the resolved feet, having an effect like that of a 'tremolo' in singing.

l. 461 **μόνους** is predicate with **λεπτόν**, 'having left them to themselves.'

l. 462. **καὶ**, ('then'), joins the question immediately with what precedes, as in the common **καὶ πῶς**; The thought of going home suggests in a moment the interview with Telamon, and must therefore be abandoned at once. **ποῖον δῆμα = πῶς τοῦδε δῆμα**; Cp. O. T. 421 **ποῖος Κιθαιρῶν οὐχὶ σύμφαντος τάχα**; also ib. 1371 foll. **δῆμασσεν ποῖος βλέπων**, κ.τ.λ. He is thinking of eye meeting eye, and how his countenance will fall when he comes before his father. For **δῆμα** cp. l. 977 **ῳδίναιμον δῆμον** ἔμοι.

l. 464. **τῶν ἀριστείων**, 'that need of valour.' The article has a demonstrative force.

l. 465. **ἄν αὐτὸς ἱσχε, κ.τ.λ.** Namely, Hesione, supra l. 435. **στίφανον εὐκλείας**, 'a glorious crown.' For the descriptive genitive cp. El. 19 **μέλαινα δ' ἀστραν .. εὐφρόνη**, Eur. I. T. 857 **ἐς κλιστὰ λέκτρων**, 'to the marriage tent.'

l. 467. **μόνος μόνοις**. The latter word is added merely for the sake of the repetition, so as to give emphasis to the notion of 'single fight.'

l. 469. Ajax cannot die by a death, however honourable, which would give joy to his enemies.

l. 472. **φύσιν γ'**, 'in my *nature*' whatever I may be **λόγοις**, 'in seeming.' See above ll. 364-67. Cp. O. C. 270 **πῶς ἔγω κακὸς φύσις**; Eur. Hipp. 1191 **Ζεῦ, μηκέτ' εἴην εἰ κακὸς πέφυκ' ἀνήρ**.

l. 473. **τοῦ μακροῦ βίου**. For the article cp. O. T. 518 **βίον τοῦ μακραίστων**. Life is either long or short. The article marks one of the two alternatives.

l. 474. 'Who being in evils finds no respite therefrom.' **κακοῖσιν** is a dat. of circumstance = **ἐν κακοῖσιν**. Cp. Ant. 691 **λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων**.

ll. 475, 6. These lines have been translated in various ways. 'What delight has day alternating with day, (or 'compared with day, or 'beyond day,' i.e. one day more), since it merely exposes us to death

and rescues us from it,' or 'since it merely brings us nearer death and then rehoves us from it,' i. e. 'there is no pleasure in a life which is merely a respite from death.' Herm. 'Quid potest dies cum die alter-nans oblectationis afferre, quum nihil nisi de moriendi necessitate aut addat aliquid aut differat?' Linwood: 'adding to the account of life and taking off from (i. e. deferring) death.' The construction of the genitive *τοῦ κ.τ.λ.* is not very satisfactory in any of these translations, and the γι is without force. Both these difficulties are obviated if the sense of τι is continued to the second clause. 'What pleasure can day following day' (Shakespeare's 'drawing days out') 'afford,—at least by adding or subtracting what from death?' Cp. El. 1485, 6 τι γάρ βροτῶν ἀντὶ ξὺν κακοῖς μεμηγμένων θνήσκειν δέ μέλλων τοῦ χρόνου κέρδος φέρει; Jul. Caes. 3. 1 'That we shall die, we know, 'tis but the time, and drawing days out, that men stand upon.' Such variations as ήμαρ ήμέρα are common, cp. Ant. 596 γενέντι γένος, Eur. Hec. 410.

1. 477. οὐδένες λόγου, 'at any reckoning,' cp. O. C. 1225 μὴ φύνει τὸν ἀπαρτα νικῆ λόγον. Genitive of value: 'as worth any account.'

1. 478. κεναῖσιν ἀλπίσιν, 'empty hopes,' i. e. 'hopes of what cannot happen,' such as the hope that by living in dishonour a man may attain to honour.

1. 481. ὑπόβλητον, 'suggested,' cp. supra 1. 189 ὑποβαλλόμενοι, and O. C. 794 τὸ σὸν δὲ πεπήλθε δεῦρ' ὑπόβλητον στόμα. For the adjective followed by the descriptive genitive cp. infra 1. 1004 ἀ δυσθέατον δύμα καὶ τόλμης πικρᾶς.

1. 484. γνώμης κρατήσαι, 'to sway your judgment.'

1. 485. τῆς ἀναγκαῖας τύχης, 'helpless fortune,' i. e. 'the lot of the helpless.' It is however doubtful whether ἀναγκαῖα means 'irreversible' or 'under constraint.' Cp. infra 1. 803. In El. 48 the meaning is more clear = 'a crushing calamity.'

1. 488. εἶπερ τυνός. For the attraction cp. Xen. Mem. 2. 9. 3 χαριζόμενον οἴρ σοι ἀνδρί. For σθένοντος ἐν πλούτῳ cp. infra 1. 613 θουρίῳ κρατοῦντος ἐν 'Ἄρει. Φρυγῶν is to be taken with τυνός.

1. 489. Observe the slight doubtfulness of που contrasted with μάλιστα.

1. 490. χειρὶ is added loosely after ξδοῖε. The gods may (που) have willed it, but Ajax was clearly the agent in determining the event. This appeal to the power of her master (the ὡμοκρατής) shows the naïve tact with which Tecmessa has adapted herself to the character of Ajax, who did not care to be second, even to the gods.

1. 491. λέχος is cogn. acc., 'joined in thy wedlock,' = 'joined in wedlock with thee.' εὐ φρονῶ τὰ σά, 'my thoughts are devoted to thy welfare,' 'all that is thine is mine.' In heart and brain alike Tecmessa is watchful for the good of Ajax.

1. 493. *ἡ συνηλλάχθης δμοί*, 'where thou wast reconciled with me.' Till then, Ajax was the enemy who had ruined her home. Cp. Aesch. S. c. T. 363-65. Since then, he was her only friend.

1. 494. *βάξιν.. λαβεῖν*, like *αἰραν.. λαβεῖν*, etc. *ἀλγενήν* = 'causing pain.' *βάξις* in tragedy is a loud and sudden utterance, generally unpleasant. Cp. Eur. Hippol. 119 *εἴ τίς σε.. μάταια βάξει*.

1. 495. *ἴφεις*. *ἐν* seems to retain in composition the meaning, 'in the power of.' Cp. infra l. 1297 *ἴφηκεν ἐλλοῖς ιχθύσιν*.

1. 497. *ταύτῃ*, refers back to *εἰ*. The death of Ajax is alluded to as a hypothesis, the results of it as a fact occurring in time. This distinction is lost by reading *ἡ*. 'If we lose you,' is far more pathetic than 'when you die.' Cp. O. C. 1443 *εἴ σου στερηθῶ*.

1. 500. *τις* = 'many a one,' as often in Homer.

1. 501. *λάππων*, 'shooting at me;' so we have *λόγοις βάλλειν, θείαν, ἀράσσειν*, etc.

1. 502. *ἰσχυρεῖς*, 'was mightiest when alive.'

1. 503. *λατρεῖας*, the plural refers to acts of mean service. *ἱέλου* = the admiring envy with which Tecmessa was regarded by the other captive women. Cp. Eur. Med. 243 *ἥλωρδες αἰών*, (of the happy wife).

1. 504. *βαίμων*, 'my fate,' i.e. the genius of my life. Cp. O. C. 76 *πλὴν τοῦ δαιμονος*, Hom. Od. 5. 396 *στυγερὸς δέ οἱ ἔχρας δαιμων*.

1. 505. Ajax has no other son than Tecmessa's child. Hence his race will be disgraced by the slavery of Euryaks and Tecmessa.

1. 507. *προλείπων*, 'abandoning.' *προ* as in *πρόκειμαι* supra l. 428.

1. 509. *δράσαι*, 'prays;' the word is rare in a good sense. Cp. O. C. 1444 *σφόν δ' οὐν ἐγώ θεοῖς δρῶμαι μήποτ' ἀντῆσαι κακῶν*.

1. 511. *διοίσεται*, 'shall live out his life.' Cp. Rhes. 982 *διατεί διοίσει*. *σεῖ* must be taken with *μόνος*, and this as supra l. 461 *μόνον τ' Ἀτρείδας*. The middle voice has a distinct (subjective) meaning, 'shall carry through his life of himself' (*ἀφ' ἑαυτοῦ*). Hermann's interpretation, 'will be pulled to pieces by,' is perhaps worth considering. Middle futures have often a passive meaning, and *οἰσεται* is passive in Eur. Or. 440, and *ἔξοσονται* in Hdt. 8. 49, *ἔξοσομένων* ib. 8. 76 (Veitch, Greek Verbs).

1. 512. *τῷ δρφανοτῶν*, 'tended by (at the mercy of) orphan-guardians.' The preposition is used partly in the sense of 'accompanied by,' and partly as if *διοίσεται* were a passive verb; cp. *πάσχειν ὑπό, θνήσκειν ὑπό*, etc.

1. 514. *εἰς τι βλέπω*, 'to which I may look for support.' Cp. supra l. 399 *βλέπειν.. εἰς ὄνταςιν ἀνθράκων*, Ant. 922 *τι χρή με τὴν δύστηνον εἰς θεοὺς βλέπειν*; El. 959 *εἰς τὸν ἐλπίδων βλέψασ' ἐτ' δρθήν*; *βλέπω*, subjunctive. (Observe *τ*+*βλ*.)

1. 516. *ἄλλη μοῖρα*, 'another doom.' Ajax has already been placed

on an equality with Fate, *supra* l. 490 καὶ σῆ μάλιστα χερί. We are not allowed to think of Ajax as causing the death of Tecmessa's parents, though he has devastated her country and reduced her to slavery.

l. 517. θαυμάσιμους οἰείροπας. There is an association from the literal meaning, 'has taken down.' Cp. Eur. Supp. 829 κατά με πέδων γῆς ξλοι. Other translations are, 'destroyed them so that they are,' or perhaps with reference to the legal meaning of καθαιρέων, 'condemned them to be.'

l. 518. Throughout this speech, and more especially in this passage, there is an echo of Il. 6. 405-496.

l. 519. ἐν σοι.. σώζομαι, cp. ἐν σοὶ κείμαι, εἰμί. For πάσσα cp. *supra* l. 275 καὶ ἐλήλαται.

l. 520. Tecmessa has been urging the topics which she thinks most likely to move Ajax. She cannot end without one more appeal to his love for her.

ἀνδρὶ after προσεῖναι.

l. 523. She ventures in concluding on this indirect reproach, hoping to rouse Ajax and divert him from his purpose.

l. 525. 'I would that thou wert moved in spirit, even as I am.' ἔχειν οἰκτραν=to be touched with pity.

l. 526. αἰνοῖη, 'approve,' in the sense of 'agreeing to.'

l. 528. εν with τελεῖν, 'to carry out to the end.' τελμᾶ, 'can bring herself to.' Cp. Aesch. P. V. 999 τόλμησον, ὁ μάταιος, τόλμησόν ποτε πρὸ τὰς παρούσας πημονὰς δρθῶν φρονεῖν. Ajax knows that Tecmessa will be reluctant to bring the child.

l. 530. The division of a tribrach into three words is not uncommon when the words τὸν ἄμδον form part of the foot, e.g. Aesch. S. c. T. 530, Eur. Hec. 10, 1185, 1203, 1234, I. T. 966. Cp. also Phil. 651, O. T. 967 πατέρα τὸν ἄμδον δὲ θανάτῳ.

l. 531. καὶ μὴν.. γε. The particles (cp. l. 539) imply that there was a hindrance in the way of complying with the request of Ajax. φέβοισι, the plural is intensive. 'Indeed in my fears I have put him out of the way of harm.' 'Do you mean in the midst of this unhappiness, or how?'

l. 532. τί μοι λέγεις; cp. O. T. 954 τί μοι λέγεις; (precatory μοι).

l. 534. The genitive following πρέπον may be explained by the analogy of ἄξιον, and by the meaning of the genitive. Conversely, we have ἄξιον with the dative. So ἔπομενος sometimes takes the genitive in Plato. Cp. also Menex. 239C πρεπόντως τῶν πραγάντων.

l. 535. ἀλλ' οὖν= 'well, that being so.' For the particles cp. Ant. 84 ἀλλ' οὖν προμηνύσομεν γε τοῦτο μηδενί. Tecmessa claims credit for what she has done. 'This service at least was due to my watchfulness.' For τοῦτο γ' ἀρκέσθαι cp. *supra* l. 439 οὐδὲ ἔργα μείω χειρὸς ἀρκέσθαι ἐμῆς.

1. 536. ἐπήγειρα. The aorist is significant of instant and hearty commendation. Cp. El. 668 ἐδείπερν τὸ βηθέν. οἴου, cp. O. T. 134 τόνδ' ἔθεσθ' ἐπιστροφήν.

1. 537. Tecmessa has gained her point in excusing the absence of the child, and now ventures to ask what further service she can render. The second *δέ* is perhaps not merely repeated but to be taken with a participle supplied from ἀφελοίμι = *ως ἐκ τῶν θ' άν* ἀφελούσσα.

1. 539. The dative of the agent is rare except with the perfect passive. Cp. *infra* l. 722 κυδάζεται τοῖς πάσιν Ἀργείου. The prepositions 'with' and 'by' are often confused in early English dramatists.

1. 540. μή οὐ is justified because μέλλει contains a negative notion and the sentence is interrogative. Cp. Aesch. P. V. 627.

1. 541. προστέλλειν is a partitive genitive with διπερ. Cp. l. 544.

1. 543. ἔρπονται, sc. τῷ προστόλῳ. For λαλεμένην λέγων, 'not catching what is said,' cp. Eur. Or. 1085 ή τοῦ λέλειψαι τῶν ἔμων βουλευμάτων. It is an idiomatic expression, something like 'to seek' in English.

1. 544. οἵτε. The attendant now comes in sight.

1. 545. Ajax is sitting above the stage amid the carcases of the slain animals. He desires that his child may be lifted up to him. For the inverted position of *οὐ* cp. Ant. 96 πείσομαι γάρ οὐ, O. C. 1365 εἰ δ' ἔξεφυσα τάσδε μηδ' μαντῷ τροφούς, O. T. 527, Eur. Alc. 682 δρέιλα δ' οὐχ ὑπερθήσκειν σέθεν. For the postponement of the particle *που* cp. Ant. 726 οἱ τηλικοῖδε καὶ διδαξόμεσθα δή;

1. 547. δικαίως, 'truly.' Cp. O. T. 853 φανεῖ δικαίως δρθών, Tr. 348 ή πρόσθεν οὐ δικαίως ἀγγελος παρῆν, and also the use of πανδίκως, e.g. O. C. 1306 ή θάνοιμ πανδίκως.

1. 548. νόμοις, 'courses.' Cp. Ant. 191 τανοῖσθ' ἄγαν νόμοισι τίρδ' αἴδει πόλιν. For ὡμοις cp. ὁμοκρατής, *supra* l. 205, and note.

1. 549. For the change of subject cp. O. T. 1089 μή σέ γ' .. αἴδειν, καὶ χορεύεσθαι παρ' ήμῶν.

1. 552. Ajax in praying for his son's happiness reflects that even now the child is in one respect happier than himself.

1. 553. 'That you have not in any way perception of these miseries.' οὐδέν is adverbial, and κακῶν is the genitive after ἐπαισθάνει.

1. 554. Cp. Tr. 144 τὸ γάρ νεάζον .. ήδοναῖς ἀμοχθον ἔξαιρει βίον. The line is not unlike Sophocles, but it is not wanted here, and has probably slipped in from a quotation in the margin.

1. 555. ξεσ. For the omission of *δέν* cp. Tr. 148, Phil. 764.

1. 556. This construction of *δεῖ* with *δότω*, instead of the more usual infinitive, occurs again Phil. 55 τὴν Θιλοκτήτου σε δεῖ ψυχὴν δοτει λόγοισιν ἐκκλέψει, also Cratinus, *Nem.* 2 δεῖ σ' δότω μηδὲν διοίσει. It

may have arisen from two constructions, δε with the infin., and δνω with the fut. in the sense of 'see that you do,' etc.

1. 557. ἐν ἔχθροις, i.e. 'in dealing with your enemies.' Cp. infra l. 1315 ἐν ἐμοὶ θρασύς, and note on l. 1092.

1. 558. The child is compared to a young plant, 'quam mulcent aurae, firmat sol, educat imber.' The same imagery is used in Tr. 145. Cp. Il. 18. 56 δ' ἀνέδραμεν ἔρνει ίσος.

1. 559. χαρμονή, accus. in appos. to the sentence. For the language cp. Eur. Ion 1379 παῖδες ἀπολέσασα χαρμονάς. 'To this thy mother's joy.'

1. 561. λέθαια, 'acts of outrage.' Cp. Il. 46, 1392, El. 1196 καὶ χεροὶ καὶ λύμαις καὶ πάσιν κακοῖ.

1. 562. τοῖον. Cp. supra l. 148 τοιούσθε λόγους, l. 251 τοῖας ἐρέσσουσιν ἀπειλάς. πυλωρὸν φύλακα, 'a watchman of the gate,' i.e. trusty watchman. The preposition ἀμφὶ is connected with the verbal meaning in φύλακα, (φυλάσσειν ἀμφὶ). For the chosen man as warden of the gate see Nisus in Virg. Aen. 9. 174.

1. 563. τροφῆς δόκον, 'active to maintain thy life.' ἔμπα has reference to κεί, cp. supra l. 121 ἐποικτέρω δέ νυν δύστηνον ἔμπας καίνερ ὄντα δυσμενῆ. For the shortened form cp. πάλι in later Greek.

1. 564. οἰχναι, 'roams,' 'goes to and fro,' as a hunter seeking his prey. The word is used in El. 165, 313, of the lonely pacing of one in grief.

1. 566. ὑπὸ τε. Ajax gives a charge in common to the Chorus and Teucer, and adds a message which the Chorus are to convey to Teucer, thus giving them a part in the fulfilment of his last wishes.

1. 569. Ἐριβοιά. The case of the word is not influenced by λέγω. Cp. Ant. 567 δλλ' ήδε μέντοι μὴ λέγ', οὐ γάρ ἔστ' ἔτι. Eriboea is mentioned by Pindar as the mother of Ajax, Isthm. 5. 65. There is a touch of pathos in this mention of the mother's name. Some think this is to distinguish Eriboea from Hesione.

1. 572. θήσουσι. The construction is carried on with δνω, hence the future. τιθέναι as in τιθέναι δθλον. δ λυμεάν ἔμδε. The order of the words is against the grammatical rule that attributes have the article (e.g. δ ἀγαθὸς Σωκράτης not δ Σ. δ.). But the possessive is sometimes placed as above for peculiar emphasis. Quasi δ λυμεάν .. ἔμδε λυμεάν. Cp. Eur. Hipp. 683 δ γεννήτωρ ἔμδε.

1. 574. αὐτὸδ anticipates σάκος. It is the principal piece of armour, familiar to Ajax and to others as a part of himself.

1. 577. τεθάψεται is a future for the imperative, expressing confident certainty. There is no reason to suppose that the construction with δνω is continued here. These injunctions are fulfilled by Teucer, infra ll. 1407, 8.

1. 579. ἐποκήνους, 'before the tent.' See l. 3 ἐπὶ σκηνῶν.

l. 580. φιλοκλιτορον, 'fond of weeping' (*οἰκτίζεσθαι*), or 'prone to self-pity.'

l. 581. 'It does not mark a skilful leech to drone charms over a wound which needs surgery.' For πρός with the gen. cp. supra l. 319.

l. 582. τορμῶντι, 'crying for the knife,' a desiderative. For charms as a species of medicine cp. Tr. 1001 foll. See also Thuc. 2. 47, Od. 19.

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l. 583. προθυμίαν, 'this eager vehemence,' i. e. these eager solicitations to shut up the tent.

l. 586. σωφρονεῖν καλόν. The advice is given in the same spirit as before, l. 293 γνῶναι, γνωστὶ κόσμον ἢ σιγῇ φέρει.

l. 588. θεῶν is to be 'scanned' as one long syllable: cp. infra l. 1129. For προβούς γένη cp. O. T. 577 γῆμας ἔχεις, etc. 'Do not be guilty of betraying us.'

l. 590. Ajax is not a debtor to the gods that he should yield to an appeal in their name. Whatever sin he may have committed against them has been more than atoned for by the cruelty of Athena to him. (Thuc. 7. 77). His impiety is reproved by Tecmessa. δρκεῖν = *praestare*, cp. supra l. 429 ἔργα . . δρκέσας.

l. 593. οὐ συνέργεθ'. As Tecmessa hesitates to comply with his request he turns to the attendants. Cp. supra l. 344 δᾶλλ' ἀνογύετε. While Ajax is thus closed up in the tent, Tecmessa retires to her own apartment with the child. The form *συνέργω* is Ionic: but Plato also uses *ξύνεργος* not *ξύνεργης*.

ll. 596 foll. The Chorus, who are mariners much more than warriors, express their longing for home and their weariness of Troy: from this they pass to the madness of Ajax and the grief which Telamon and Eriboea will feel when they hear of the affliction of their son. ὁ κλενδ Σαλαμίς. Sophocles is speaking as an Athenian of the fifth century B.C. The anachronism would be readily condoned by his audience.

l. 597. Though δλίπλαγκτος has the most authority, δλίπλακτος seems preferable. For how can an island be said to 'wander on the sea?' There are the πλαγχθεῖσαι πέτραι, and Delos, in the myth, was once a 'wandering' island, but no legend of the kind is connected with Salamis. If δλίπλαγκτος is retained, it must mean 'wandered round by the waves.'

ll. 600 foll. The text is very uncertain. Translate, 'But I unhappy—long time is it since I, abiding in the meadow of Ida, 'midst the grass of the flocks, for ever keep my nightly watch, worn out by time without count (of the days).' Cp. infra ll. 1206 foll. κεῖμαι δ' .. δει πυκνῶς δρόσοις τεγγόμενος κόμας. The Chorus are weary of inaction as well as of exile. They long either to be in rocky Salamis or at sea. Another reading is 'Ιδαῖα μύμω λειμάνι' δποια, μηγῶν δνήριθμος,

αἰτεῖ εἰνάμη, κ.τ.λ., i. e. 'I wait for my reward in the meadows of Ida, without count of months, ever worn by the steady march of time.' But this involves violent changes, and the meaning is harsh. μηνῶν suits admirably with ἀνήριθμος, but μῆλαν is required for πόδα (ποίη), which can hardly stand alone. The reading 'Ιδάδε μίμω χειμῶνι πόδα τε, μηνῶν, κ.τ.λ., 'I wait in the land of Ida winter and summer,' etc., is very improbable. ἀνήριθμος, though in the nom. case, really qualifies χρόνῳ (for which πόδα has been conjectured).

1. 606. κακὸν ἀλπίδ' ἔχων, 'cherishing a miserable hope,' i. e. 'such a hope as the miserable have,' 'misery's hope.' This meaning is required by ἐπι ποτέ. The hope of release by death is nearer than return. Cp. 'the haven of the grave,' Shelley (Euganean hills).

1. 608. ἀθηλόν. Probably not 'destructive' as in Homer, but 'gloomy.' Observe the assonance.

Il. 609, 610. 'And abiding with me, fast by my side, is Ajax stricken beyond healing.' ἔφεδρος is perhaps used in the simplest sense = 'seated near,' or, 'close at hand,' i. e. no longer going forth to battle. Cp. supra l. 194 ἀνά τε ἐξ ἔθραντον .. στηρίζει ποτέ. 'Sic et de exercitu in terram exposito.' Eur. Rhes. 954 ἔφεδρος γῆς στρατός. This suits with φίναυλος. The word has been commonly taken in the technical sense of a third combatant, i. e. one who takes up the cause of the vanquished, and must be met by the conqueror, as an additional foe. Cp. Aesch. Cho. 866 μόνος δὲν ἔφεδρος. Thus the Chorus would regard Ajax in his incurable madness as an additional foe, in so far as he would bring upon them the resentment of the Greeks in addition to that of the Trojans.

1. 611. γίναυλος, 'abiding with.' Cp. supra l. 321.

1. 614. φρενὸς οἰοβότας, 'a lonely feeder of his mind,' or, 'a lonely feeder in respect of his mind.' As elsewhere, an Homeric picture is used metaphorically to describe a state of mind. See Il. 6. 200-202 ἀλλ' ὅτε δὴ .. πάντοις ἀνθράκων δλεῖναν. Cp. οἰοβούκολος, οἴόπολος. He turns his mind away from all others, like a herdsman driving a single heifer apart from the herd. The Chorus know that Ajax is recovered from his madness, but they do not know his present purpose. He has shut himself up from them in the gloom of the tent. Another rendering is 'mente destitutus.'

1. 615. The question has been raised whether εὑρῆται is passive or middle, 'has been found a great grief,' or, 'has caused great grief.' The sense of the word seems to favour the subjective middle (but cp. Tr. 1075 θηλὰς εὑρημα τάλας). See infra l. 1023 εὑρόμεν, Aesch. Pers. 742 (et passim), Hdt. 3. 148 (εὑρήσεται active), and εὑρίσκομαι generally means 'find for myself,' 'gain.' Cp. O. T. 1355 οὐκ ην φίλοισιν οὐδὲ ήμοι τοσανδρ' ἄχος,

1. 619. *μεγίστος ὀπέρα* is a qualifying genitive to *ἴργα*.

1. 620. 'Have fallen, ay fallen, unloved among the loveless, the forlorn Atridae.' The Atridae, so abject as to disown a friend, have forgotten the noble deeds of Ajax. *ἴστεσται* = *ἴξεται*, 'have fallen from memory.'

1. 622. *ἄντροφος* = *τραφέσα* ἐν. Hence the datives *ἀμέρρῃ* and *γήρῃ*, unless *λευκῇ γήρᾳ* be regarded as a dative of manner or of time, separate from *ἄντροφος*. Some would read *λευκῇ δὲ γηρᾶ*.

1. 625. *νοσοῦντα φρενομόρων*, 'stricken with disease to the ruin of his mind.' For the adv. cp. Thuc. I. 21 *ἀνίστως* ἐς τὸ μιθῶδες ἐκενικαπέτα.

1. 627. *αλίνον*, sc. *φύει*, *θρηγήσει* from *φύει*, I. 620. 'Will raise a lamentable cry.'

1. 629. *οὐδέ*, 'but not.' Her cry will not be that of the nightingale. For this adversative use of *οὐδέ* cp. El. 132 *οὐδέ* *ἰθέλων προλιπέντων τόποις*. For the negative form of the sentence cp. O. T. 1277.

1. 631. *χερόπληγειοι..δοῦντοι* = 'the sound of striking hands.' I. e. *πλήγεται δούτους ταῖς χεραῖς*.

1. 634. Some word of general meaning must be supplied from *νεοσύνη*, e. g. *ἔσται*.

1. 635. For *κρέσσων* cp. O. T. 1368 *κρέσσων γὰρ οὐδεὶς μηκέτ' ἀνὴρ τυφλός*. The form is Ionic. "Αἰδεὶς is the dative of place. Cp. Hom. Il. 23. 244 *εἰσόκεις αὐτῷ* | 'Αἰδεὶς κεύθωμα, El. 174 *ἔτι μέγας οὐρανῷ Ζεύς*. *νοσῶν μάτεν*, not 'incurably sick,' or, 'sick unto death,' but 'sick of a phrenzy.'

1. 636. *ἐκ πατρός γενεᾶς* = *πατρόθεν*.

1. 638. *πολυπόνων*, cp. infra Il. 1186 foll.

1. 640. *ἄλλ' ἐκτὸς δηλεῖ*, 'consorts with them so as to be outside them,' i. e. 'does not consort with them,' an oxymoron. Cp. O. C. 1575 *ἐν καθαρῷ Βῆγαι*, Phil. 1153 *ἀνέδην..ερύκεται*, Aesch. Pers. 756 *ἔνδον αἰχμάτειν*. Cp. the prose expression *πέριπαθεις ἀστάζεσθαι*, 'to have nothing to do with.' (Plato, Charm. 153 B.)

Il. 644 foll. '(A sorrow) such as no life-time (of any among) the sons of Aeacus except this has nurtured.' *αἰών* has the Epic meaning of 'life-time.'

1. 646. Ajax now comes out again from the tent upon the stage. Tecmessa and Euryaks are also present: we must suppose that she has watched the movements of Ajax. The fiercer spirit in which he was last seen, and which might have ended in rash and sudden self-violence, appears to him now a far-off thing. Time who changes all things has changed him. He is gentle and submissive, but has not relinquished his purpose, which he no less sees to be inevitable in his calmer mood. This, however, he must hide from Tecmessa and the Chorus, and he accordingly veils it with the instinctive subtility of a

mind bent on suicide—the more easily as the Chorus are ready to believe what they desire, and Tecmessa has no suspicion that Ajax will deceive her. Nor can any of those about him really fathom his trouble. Yet his real feeling shines through his dissimulation. Cp. Tr. 436 foll.

1. 647. *φύει τ' ἀδηλα*, 'brings forth though hitherto unseen.' *κρύπτει*, middle, 'hides in herself.' Cp. Aesch. Cho. 127 *ἢ τὰ πάντα τίκτεται*.

1. 648. *δελπτὸν*. Cp. Archil. Frag. 74 *χρημάτων ἀελπτον οὐδέν ἔστιν οὐδὲ ἀπάμοτον*, Ant. 388 *ἀναφ., βροτοῖσιν οὐδέν ἔστιν ἀπάμοτον. ἀλοκεται*, 'is overtaken.' Time outruns all.

1. 650. *τὰ δεῖν' ἐκαρτέρουν*, 'showed such harsh firmness.' The acc. is cognate. For the article cp. supra l. 312.

1. 651. *βαθῆ σιδηρος ὁσ*, (sc. *καρτερὸς γενόμενος*), 'like iron (made firm) by dipping.' These words have been usually construed with what comes after—*ἔθηλινθην στόμα*. But iron becomes hard, not soft, by immersion; and no explanation that has been given removes this difficulty. It seems therefore preferable to connect the word with what goes before. 'I who then hardened my heart, as iron is hardened by the surge.' Steel becomes in a sense more pliable by tempering, but can in no sense be said to lose its edge, *στόμα*. (*στόμα*, (1) 'edge,' (2) 'speech.' The first meaning is taken by Tecmessa and the Chorus, the second perhaps thought of by Ajax or the poet.)

1. 652. *οἰκτέρω .. λιπεῖν*. The infinitive is ambiguous, i. e. it may mean, 'I leave her with pity,' or, 'pity will not let me leave her.'

1. 654. *παρακτίους λαμῶνας*. The grassy hollows on this side of the rising ground towards the cliff. Infra l. 805 *ἀγκῶνας*.

1. 656. *θεᾶς*, sc. *Παλλάδος*.

1. 657. *χῶρον* must be repeated with *κίχω*. The 'abominable thing' was to be cast out into a desert place. Cp. Ant. 773 *ἄγαν ἔημος ἐνθ' ἀνὴρ βροτῶν στίβοις*.

1. 658. *κρύψω*. He really hides it in his body. *ἴγκος*= 'a sword.' *βελῶν* also merely means, 'weapons of offence.'

1. 659. *γαλός* is a partitive genitive of place= 'somewhere in earth.' It is to be taken with *δρύφας*. With *ἔνθα μή τις δψεται* cp. O. T. 1412 *ἔνθα μήποτ' εἰσάγεσθ' ἔτι*. But Ajax means that his act will be unseen, and that the hilt of the sword will be imbedded in the ground.

1. 660. *σωζόντων*, 'have it in their keeping.' Cp. El. 436 foll. The sword would be buried in his tomb, supra l. 577.

1. 661. *χειρὶ* is added merely to make the effect more graphic. 'I took it in my hand.' The exchange of sword and girdle was actually made on the battle-field. Il. 7. 303 foll.

1. 666. *τοιγάρ*, 'therefore,' draws an inference from all that precedes, since I am in misfortune, and time changes all things, and even my proud spirit is at last subdued.

l. 670. *τυμάίς*, to 'office,' or 'authority.' *τοῦτο μὲν* is answered by *δὲ* in l. 672. Cp. O. C. 440 *τοῦτο μὲν . . . οἱ δὲ ἐπαφέλειν*. Elsewhere we have *τοῦτο μὲν—τοῦτ' δὲ—τοῦτ' αὖθις*. *νιφοστιβέας*, 'whose paths are in the snow,' or rather, 'whose track is marked by snow.' Not 'thick with snow,' in which there is no personification.

l. 671. *ἐκχωροῦσιν*, 'make room for,' as Ajax makes room for the Atridae.

l. 672. *εἰλαής*, 'dreary.' *κύκλος* is the circle of the sky, like *δύσις* in Plato, Phaedr. 247 B (though some understand the moon). Transl. 'Night's dreary orb retires for white-steeded Day to advance her light.'

l. 673. *φέγγος φλέγαν*. I. e. *ώστε τὴν ἡμέραν φλέγειν τὸ αὐτῆς φέγγος* (cogn. acc.) Cp. Aesch. Pers. 386, 7.

l. 674. 'The winds, after blowing terribly, leave to gentle rest the moaning sea.' Cp. Virgil's 'straverunt aequora venti,' 'Ixionii vento rota constitit orbis;' Horace, Od. I. 3, 16 'Quo non arbiter Hadriæ major tollere seu ponere vult freta,' Ib. C. S. 9 'Alme Sol curru nitido diem qui promis et celas.' *κοιμίζω* here (cp. *αἴρω* supra l. 75) = *ἔλλω κοιμᾶσθαι*.

l. 675. *ἐν δέ*, 'and also.' Cp. O. C. 55.

l. 677. *ἡμᾶς* = 'mankind.' Cp. supra l. 125 *ὅρῳ γὰρ ἡμᾶς οὐδὲν ὄντας δίλλο, κ.τ.λ.*

l. 678. *ἔγώ δέ* = 'I at any rate.' The sentence which follows is irregular; part of it is made to depend on *ἐπίσταμαι*, and part is independent. Either both clauses should have been independent, and *ἐπίσταμαι γὰρ* regarded as a parenthesis, or both should have been dependent on *ἐπίσταμαι*, in which case we might supply *σωφρονήσω* with *ἔγώ δέ*. But Porson's conjecture, *ἔγώδει*, is possibly right. 'I am sure of it,' viz. that men ought to learn temperance.

l. 680. This gnomé is said to have been first expressed by Bias of Priene.

l. 681. *βουλήσομαι*, 'I shall choose.'

l. 683. 'The haven of comrade-ship is untrustworthy.' The language borrows the common metaphor of the Greeks. Anything which may be regarded as affording rest or shelter is called a *ληίην*. So here we might expand, 'He who seeks protection in the good faith of a comrade has cast his anchor in a dangerous haven.'

l. 684. *ἀμφὶ τούτοισιν*, 'concerning my relations with foes and friends, and towards the gods.'

l. 685. *διὰ τέλους* is to be joined with *τελεῖσθαι*. 'To be accomplished to the end.'

l. 687. *ταῦτα τῇδε*, 'even as she.' *τάθε | τιμάτε*, 'pay homage to these commands.'

l. 689. *μέλειν . . . εὐοεῖν*. It is not necessary to suppose a change of

subject as in *supra* l. 549, for *μέλειν* is sometimes used as a personal verb (El. 342). Ajax refers to his own funeral rites. The Chorus understand the word in a more general sense. There is a similar ambiguity in the next line.

1. 692. *σωσωρένον*, 'saved,' i. e. by death, in which alone was salvation to be found. The perf. part. of this verb is commonly used, as denoting a state of safety. Ajax now leaves the stage as though going into the country. Tecmessa withdraws. The Chorus, delighted at the change in the mind of Ajax, break forth into a song of gladness, and dance as they sing. There are similar wild strains, though less clearly marked as *hyporchemata*, in O. T. 1086 foll., Ant. 1115 foll., Tr. 205 foll.

1. 693. *ἔφρετο* *ἔφρετο*, 'I thrilled with emotion.' The aorist denotes the sudden nature of the joyous thrill. *περιχαρής δ' ἀνεκτάμαν*, 'I fluttered overjoyed.' Cp. Ant. 1307 *ἀνέτταν φόβῳ*.

1. 694. The island Psyttaleia, adjacent to Salamis, was a haunt of Pan. Aesch. Pers. 448 foll. This may be the reason why Pan is addressed here rather than any other deity. But the words *Ηελλανίας*, κ. τ. λ. make this doubtful, and Pan was regarded as the source of sudden changes of mind, as e. g. in Panic fear.

1. 695. *ἄλπιλαγκτε*. Either (1) the Chorus address Pan by the epithet which suits the present need, (but there is no good ground to suppose that 'sea-roving' was an attribute of Pan), or (2) the predicate with *φάρησθαι* is attracted into the vocative. For this cp. Phil. 828 *εἴσεις ημῶν ἔλθοις*.

1. 699. *Θεῖν χοροῖον* *ἄνατ*, 'O thou of the gods who art the lord of the dance.' Cp. O. C. 869 *θεῖν δ πάντα λεύσσαν* *ἥλιος*. Pan was pre-eminent among the gods as author of dancing. So Bacchus is addressed in Ant. 1146 *πώπ πνεύματων χοράγ' δαστρων*. *μοι* is to be taken with *έντάν*.

1. 700. *δράχματ'... λαύψης*. The words denote a wild excited dance. The phrase for solemn stately dancing is *χοροίς στήσους*. Nysian dances are those of the nurses of Bacchus; the Cnosian (Il. 18. 590) or Cretan may refer to the dance of the Curetes, or to the dancing-ground of Ariadne, which was at Cnossus. *εἰτοδαν*, 'coming of themselves,' i. e. almost instinctive, as dancing is an instinctive expression of joy. Or the word may mean 'taught by thyself,' with reference to Pan as the source of such knowledge.

1. 704. *εἴγνωστος*, almost = *ἐπεργής*, in such shape that all may know him.

1. 706. 'Ares has loosed from our eyes the awful grief.' The grief of the Chorus was indirectly the work of Ares, a name Sophocles seems to have used generally, to describe a source of evil influence. Hence he

is said to remove the mischief he brought. Cp. supra ll. 674-6. For the expression cp. Hom. Il. 13. 444 *ἀρίη μένος δύρμας Ἀρτη*.

l. 709. 'Now, O Zeus, the white light of fair day may come near the swift sea-traversing ships.' Or *πελάσαι* may be transitive. 'Now, O Zeus, thou mayest bring,' etc. The former suits better with the broken, interjectional strain. The passage must be taken in connection with the supposed time of action. So long as their grief had continued the Chorus were anxious for the night to continue, but now they could welcome the return of day. This seems better than making *πελάσαι* = *ὅτε τήμις πελάσαι*, 'now light returns (metaph.) and we may go near to the ships.' The 'swift ships' are in any case associated with the mariners' hope of returning home. Cp. l. 900.

l. 711. *καθίστως πάλιν*. Ajax has recovered from his trouble and has forgotten it. The word *πάλιν* merely points to the general idea of recovery. But *αὖτε* = 'once more.'

l. 712. The Chorus assume that Ajax has already made a sacrifice, cp. supra l. 655, 6. For this use of the aorist = the perfect cp. infra l. 739. *ώνθυτα θέρια* are ordinances with full rites, as opposed to *δίκης λεπά*. The unmeasured expression arises from the mood of the Chorus.

l. 714. *μαράνεται*. The word in its derivation seems to mean 'smooths' or 'soothes'; and so 'quenches.' Cp. *φλέψ* *κεμαράνη* Il. 9. 212. It may be connected with *εὐμαρής*, cp. El. 179 *χρόνος γὰρ εὐμαρής θέσει*. *μάρος*, 'mighty,' supra l. 226. In the MS. these words are followed by *τε μὲν φλέγει*. These, if genuine, suppose a hiatus in the antistrophe; but it is possible that they have been added from some other passage by which the idea, 'time bringeth all things to darkness and light,' was treated.

l. 715. *ἀναθήτηρον*, 'forbidden to be uttered.' Cp. supra l. 386 *μηδὲν μέγ' εἴπεις*. The Chorus are echoing the words of Ajax above, l. 648 *καί τις ἔστι δελττον οὐδέτερον*.

l. 717. *θυμῶν*. If the plural is correct, it is unique in tragedy. The dative follows the meaning of the noun.

l. 719. Instead of the entrance of a prophet (as in O. T., Ant.) we have a reported speech of Calchas, which reads the true lesson of the situation. *τὸ πρῶτον, κ.τ.λ.*, i. e. the first thing which I wish to tell is that, etc. Cp. O. T. 1234 δ μὲν τάχιστος τῶν λόγων εἰπεῖν τε μὲν μαθεῖν, κ.τ.λ. The messenger gives the pleasant news first.

l. 721. *μένον . . στρατήγιον*. The general's tent, which was in the middle of the camp.

l. 722. *καθάσσειν*, historical present. This is said to be a Sicilian word. For the dative cp. supra l. 539 *δίτιος Ἀργείουσιν δέδελλυμεν*.

l. 723. The order of words is—*πρόσωπον μαθόντες* ('recognizing') *αὐτὸν στέιχοντα, διμέστησαν* *ἐν κύκλῳ*.

1. 724. δνείδεον | ήρασσον. Cp. Phil. 374 εθδς ήρασσον μακοίς τοῖς πάσιν. Aesch. S. c. T. 382 θένει δνείδει μάντιν Οικλείδην σαφέν.

1. 726. στρατοῦ is the objective gen. after ἐπιβουλευτοῦ.

1. 727. ὡς οὐκ ἀρκέσοτ, κ. τ. λ. declaring (1) 'That it would not be enough for him not to die utterly shattered with stones,' i. e. that they would not be satisfied if he were not stoned to death. Or (2) 'That he should not resist being stoned to shreds and dying.' For if ἀρκέσοτ—'should not suffice,' μη (not μη οὐ) would have been used, τδ μη, κ.τ.λ. being in that case the subject, and not an exegesis after the negative.

1. 728. For πῶς cp. supra 1. 519 τν σο τῶσ ἔγωγε σώζομαι. These words from οὐς depend on λέγοντες implied in διποκαλοῦντες. For καταράλειν cp. Arist. Ach. 320.

1. 730. διετεραύθη. The word seems to have quite a literal sense, swords were actually crossed by some of Teucer's retinue and the angry soldiers round the generals' tent.

1. 731. τοῦ προσωτάτω, 'having touched the furthest point,' i. e. 'having run to an extreme.' The partitive genitive belongs more to the language than to the thought. Cp. Xen. Anab. I. 3, 1 λέναι τοῦ πρδων. The point is not that it did not go further, but that it went so far before it was allayed. For the litotes of language not affecting the sense cp. σὺν τάχει τωι, infra 1. 853.

1. 732. ἀνδρῶν lends a sort of dignity to γερόνταν. The gen. depends on the expression ἐν γυναλλαγῇ λόγου. 'On elders interposing with their counsel.'

1. 733. ἀλλ ἡμῖν Αἰας. The dative is ethical, cp. O. C. 81.

1. 736. τρόποις, 'ways,' 'dispositions.' Cp. Aesch. P. V. 309 καὶ μεθάρρισαι τρόποις | νέους, νέος γάρ καὶ τύραννος ἐν θεοῖς. Ajax was turned to a gentler mood and had set forth on a new purpose in harmony with this.

1. 737. Ιοῦ Ιοῦ. 'There! there!' implying that the horror was come. Cp. O. T. 1182 Ιοῦ Ιοῦ, τδ πάντ' δν ἐγήκοι σαφῆ. In the rarer sense of sudden recognition only we have Aesch. Ag. 25 Ιοῦ Ιοῦ, Αγαμέμνονος γνωσκί, κ.τ.λ. (Dind. Ιοῦ).

1. 739. 'φάνην. The aorist has a perfect sense, as supra 1. 712.

1. 740. 'What is there still unsatisfied in this need that has brought you?'

1. 742. παρήκαν, 'forbade that the man should pass forth,' that any one should allow him to go forth. παρά, 'past bounds.' Cp. Tr. 537 παρεισθέντεγμα.

1. 744. χόλου. 'To gain at the hands of the gods acquittal from their wrath.' The genitive is used because reconciliation implies a riddance of or escape from existing circumstances. χόλου is the anger of the gods.

l. 746. εὐ φρονῶν, 'with clear knowledge.' Cp. O. T. 1066 καὶ μήρ φρονοῦσά γ' εὖ τὰ ληστά σαι λέγω. Ant. 1031.

l. 747. ποῖον, sc. μαυτεύεται. This word must also be supplied with τί δ' εἰδὼς, κ.τ.λ.

l. 748. καὶ παρὼν ἐτύγχανον, 'and I was an eye-witness of so much.' Cp. the combination οὐτ' οἴδα οὐτε οἴνοιδα Dem. c. Lept. 461, 2 and Shilleto de Falsa Leg. § 19. The form of coordination (cp. l. 1) avoids the awkwardness of παρὼν τυχόν.

l. 749. Hendiads. The circle of the princes sitting in deliberation is meant. Round these would be the people in their ἀγορά: all except Calchas being in fierce excitement.

l. 751. The order is θεῖς δεξιὰν εἰς χείρα Τεύκρου.

l. 753. τούμφαντες τὸ νῦν τόδε. These words mark the progress of the action; the day has already dawned. Cp. Od. 1. 272 αὔριον εἰς ἀγορὴν καλέσας θρόνος Ἀχαιούς.

l. 756. τῆδε θῆμέρα. The article may be easily supported as referring to θῆμαρ τούμφαντες... τόδε. For the crasis cp. ll. 778, 1362, O. T. 1283. Lobeck would read τῆδ' ἐν θῆμέρᾳ: others τῆδ' έθ' θῆμέρᾳ, which gives a different sense. The visitation of Athena does not appear to extend beyond the compass of a day. ('Thy wrath endureth but the twinkling of an eye.')

l. 757. ὡς ἔφη λέγων. Cp. Aesch. Ag. 205 εἴπε φωνῶν, Il. 1. 43 ὡς ἔφατο εὐχόμενος.

l. 758. περισσὸν κάνοντα, 'overgrown and burdensome,' i. e. πέρα τοῦ ὀντησίου τραφέντα. Cp. Homer's πελάρος Αἴας (Il. 3. 229). His haughty overbearing spirit is closely connected with his huge bulk.

l. 760. ἔφασκε. This word is constantly used of oracular deliverances. Cp. O. T. 110, O. C. 1332. δοτίς, 'when a man,' for the remote reference (δοτίς carries us to σώματά) cp. O. C. 1133, where φ probably refers to Oedipus. For δοτίς cp. O. T. 714 δοτίς γένοτο, where, as here, δῶ is omitted in an indefinite relative clause. (O. T. 1231.) So δῶ δῶ without antecedent in Thucyd. 2. 44 τὸ δ' εὐτυχέστ, δῶ δῶ, κ.τ.λ.

l. 762. εὐθὺς (cp. δμωτ, μεταξύ, etc.) belongs in meaning to εὐρέθη.

l. 763. δίνους καλῶς λέγοντος... πατρός. Cp. Ant. 38 εἰτ' ἐσθλῶν κακῆ.

l. 764. αὐτὸν ἔννέται, 'gives him this charge.' This use of the accusative is remarkable. Cp. Il. 17. 237 Αἴας εἴπε βοὴν ἀγαθὸν Μενέλαον. For the charge given cp. Il. 9. 254.

l. 765. σὺν θεῷ, as we might say, 'under God.'

l. 767. δο μηδὲν δῶ, 'a man even if he be nothing.' The phrase is slightly hypothetical, hence μηδὲν not οὐδέν.

l. 769. τοῦτ' ἐπισπάσεν κλέος, 'to pluck the glory of victory (τοῦτ'

refers to *εράτος*) and fix it upon myself.' The active voice is more dignified.

1. 771. *δίας Ἀθάνας*. These words are not in any regular construction, but seem to follow that of *πατρὸς* in l. 763. We may regard the genitive (1) as implying a loose sort of relation to the sentence, or (2) suppose an anacoluthon, *αἰδαμόνης* being changed into *ἡρίες .. ηρίδατ'*. Cp. O. T. 701, O. C. 1192, *infra* l. 792: (1) is more probable. Trans. 'Yet a second time, before divine Athena,' etc.

1. 772. *ηρίδατο*. Cp. Phil. 130 *αἰδαμόνου*. But the active form is more common.

1. 774. *τοῖς ἀλλοισιν*. Dat. *κατὰ σύνεσιν* with *πέλας ἵστω* as = *παρίστασο*.

1. 775. *καθ' ἥμας ὀποτ' ἐκρέει μάχη*. The general meaning is, of course, 'the line shall never be broken where I am,' but the metaphor is not quite clear. The battle seems to be spoken of as a *flood* which Ajax was keeping out with a *wall*. See L. and S. s. v. *ἐκρηγμα*.

1. 776. *δοτέργη*, 'implacable,' 'inexorable,' or rather, passively, (from *στέργειν* in the sense, 'to acquiesce in anything,') 'intolerable,' i.e. *τὴν θεᾶς δργὴν ἐκτήσαστο, δοτέργης κτῆμα*.

1. 777. *εὐ καὶ ἀνθρώπον φρονῶν*. It is difficult for us to enter into this Hellenic conception of the jealousy of the gods. Hence there is something repellent in the action of Athena in this play, which would not be equally present to the mind of a religious Greek. But see Introductory Analysis.

1. 778. *τῆδε θημέρᾳ*. Cp. *supra* l. 756. Here also *τῆδε* *ἐν ημέρᾳ* has been read.

1. 779. *σὺν θεῷ*. The way of saving Ajax is discovered by divine aid revealed through Calchas.

1. 780. *ἐξ ἔδρας*, i.e. from the circle in which the chiefs were seated round the king. For the article separated from the substantive (δ ὁ .. *Τεῦκρος*) *more Homeric* cp. Phil. 371 δ ὁ *εἰπ'* *Οδυσσεύς*, κ.τ.λ.

1. 781. *φυλάσσειν*, 'for us to take them in charge,' i.e. *αἴστε ημᾶς κοινῇ φυλάσσειν*. This use of the infinitive to express a purpose is not confined to Greek, but occurs frequently in the Latin dramatists, e.g. Plaut. Pseud. 642 'reddere hoc, non perdere, erus me misit,' where it cannot be considered a Grecism. *ἀπεστερήμεθα*, 'have been robbed of our prize,' 'have come too late to gain our object' *ἀφυστερήμεθα* is a probable emendation. But cp. *supra* l. 740 *ἀπεστανισμένων*.

1. 783. *σοφός*, 'skilled in his art.' Cp. O. T. 502 *σοφίᾳ δ' ἐν σοφίᾳ παραμείψειν ἀνήρ*, ib. 498 *ξυνετοί*, Ant. 1059 *σοφὸς σὺ μάντις*.

1. 784. *δατα*, 'unhappy.' For the Doric form cp. *Ἀθάνας* l. 771 and elsewhere. In Homer the word means 'hostile'; the sense 'wretched' may perhaps be derived from this in so far as a captive would

be regarded and treated as an enemy. θύσιορον γένος, 'child of misery.' The use of *γένος* as applied to one person is uncommon. Cp. Ant. ΙΙΙΙΙ καὶ Δεύτερον βαρυβρεμέτα γένος.

1. 785. δρα, 'come forth and see what news the stranger utters.' Cp. O. C. 587 δρα γε μήν οὐ σμικρός, οὐδὲ ἀγανά δύε.

1. 786. μή χαίρειν τινά, i.e. οὐστε μή, κ.τ.λ. For this 'exegetical infinitive' cp. supra l. 673 φλέγειν. For the negative expression cp. Eur. Med. 136 οὐδὲ συνήδομαι, οὐ γάναι, δλγεσι δάματος.

1. 788. ἀτρύτων, 'unwearing.' The sorrows are never worn out, never grow less. Cp. χάλκος ἀτρύτης.

1. 789. ὡς, 'how,' after εἰσάντας.

1. 790. ἢν πληγησθείσης ἔγω. The acc. must be considered an extension of the cognate use, that which causes the pain taking the place of the pain. The same occurs with ήδομαι. The aorist goes back to the time when the news was heard.

1. 792. 'I know not of thy estate, of Ajax I know,' etc. The gen. is to be taken with πέρι in the next line, but the word is put first in the sentence to sharpen the contrast with σήμ.

1. 794. ὁδίνειν τί φέγγει. Cp. O. T. 74 λυπεῖ τί πράσσει.

1. 796. ὑπαυλον is more graphic than οὐδό. Cp. supra l. 321.

1. 797. ἐπὶ τῷ, 'On what ground?'

1. 798, 9. τίρηδε 8' ἔξοδον, κ.τ.λ. 'He expects to intimate that this going forth of Ajax will be attended with ruin,' i.e. 'He is coming in the hope of bringing news that it will be fatal for Ajax to go forth from his tent, and so preventing him from going forth.' But we know that Teucer remained behind. Therefore we must read δλεθρίαν μ. Unless 'qui facit per alium facit per se,' so that φέρειν can mean 'to impart,' even through another. Lob. cp. Aesch. Ag. 1134 τέχναι θεοτρόποι φόβον φέρουσιν μαθεῖν.

1. 802. ὅτε (1) = ἦ or, ἐν ἦ, the change being permitted because the antecedent expresses time. 'On this very day which is charged with life or death for him.' Cp. supra l. 756 τῆδε θημέρα μόνη. Or (2) δ μάντις may be supplied as the nom. to φέρει. The latter is best.

1. 803. πρόστητρ' ἀναγκαῖας τύχης, 'stand forth to aid a helpless lot.' Cp. Eur. Heracl. 306 τῶνδε πρόστηταν μόναι, and supra l. 485. Or, 'stand forth to avert a crushing blow.'

1. 804. σπεύσαθ'. The word is first used absolutely in the sense, 'be urgent,' and then with λόντες = 'go quickly.' The combination σπεύσαθ' λόντες takes the acc. δγκάνας.

1. 806. Ajax had said that he would go to the bathing places near the cliffs, leaving the direction doubtful. The δγκάνω is the angle made by the cliff (Rheeteum or Sigeum) and the beach (αγαλός). This last is supposed by Sophocles to have a Northward exposure. Ajax is found

after a vain search in both directions at a spot not far from the tent on the side towards Rhoeteum. It is uncertain whether Sophocles imagined the position of Ajax as being to the east or west of the camp.

1. 807. *φωτὸς ἡπατημένη*. For the gen. cp. Tr. 267 *ἀνδρὸς ὁ* ἐλευθέρου *βαίοιτο*, and infra 1. 1353 *φίλων τικάμενος*. For *φωτὸς* = 'husband,' Eur. Alc. 472 *προθανοῦσσε φωτός*.

1. 809. *τί δράσω, τέκνον*; Tecmessa sees her child and hesitates whether she is to leave him or not. But she cannot remain and give up the search to others. See 1. 985.

1. 812. *θέλοντας*. The acc. is to be explained by assuming that *ἔδρας* is equivalent to an infinitive. 'It is no time to sit for those who,' etc. For the relative with the conjunctive which expresses a general statement cp. O. C. 395 *δε νέος πέσηρ*. The Chorus and Tecmessa now leave the stage in search of Ajax. The scene is changed from the tents and sea-shore to an unfrequented thicket, not far off. Such changes are very rare in Greek tragedy, the only other certain instance being in the Eumenides of Aeschylus, where, however, the change is merely from one temple to another. The suicide of Ajax is allowed to take place upon the stage in order to produce a scene which shall contrast with the former picture of Ajax sitting among the slain oxen and sheep. The perfect deliberation of his last act could not otherwise be impressed on the spectators, nor would they follow equally the changes of his mood to the critical point. Nor could such a scene be reported by an *ἄγγελος*, because the Chorus and Tecmessa are seeking to restrain him from the act, and no other person is engaged in the search. Ajax is also alone: the solemn dignity of this last act would be spoiled if he had been represented as answering the arguments of friends; and the death would be too painful if accompanied by the lamentation of Tecmessa. The great expiatory act must be done by himself alone. The ancient views of suicide would take away anything of the *μαρδὸν* which modern feeling might attach to self-murder.

1. 815. *δ σφαγεύς*, 'the slayer.' So the bow is personified in Philoctetes 1. 130 *ἡ πον ἐλεινὸν δρῆς, φρένας εἰ τινας ἔχεις*. *ἡ τομότατος γένοιτ'* *διν*, 'so as he may give the sharpest wound.' *ἡ* includes both the place where and the manner how; (ll. 816-822.)

1. 816. *εἰ τῷ καὶ λογίσεσθαι σχολή*. Ajax has leisure to review the circumstances attending his death: there is no need for haste. Thus we are prepared for the soliloquy. 'Seeing one has leisure for thought also,' as well as for all this preparation.

1. 817. *ἀνδρὸς Ἐκτόρος*. The addition of *ἀνδρὸς* implies a certain respect. Cp. supra 1. 565 *ἄλλα' ἀνδρες ἀσπιστῆρες*. *ξένον*. There were some among the Greeks whom, as the Atridae and Ulysses, he hated worse than any *ξένοι*; hence the limitation.

1. 818. ἔχθοτον θ' ὅραν. The mention of Hector recalls the sight of him, perhaps as he came leaping over the trenches to set fire to the ships.

1. 821. εὖ περιτείλας, i.e. aying trodden the earth about it.

1. 822. εὐνούστατον, 'with most kindly intent towards me that I may die at once.' εὐνούστατον agrees with αὐτόν. θανεῖν = ὁστε θανεῖν, cp. supra l. 786.

1. 823. οὗτοι μὲν εὐσκευοθεμέν, 'so well equipped are we.' Ajax is provided most excellently with the means of death. He now calls on Zeus to perform his part.

1. 824. καὶ γὰρ εἰκός. It is reasonable that one kinsman should aid another, and Zeus is the kinsman of Ajax. But his claim will not be great. He has little to ask, and will ask but little. Cp. supra l. 590, for the attitude of Ajax towards the gods. Even when reconciled to them he hardly treats them as superiors.

1. 826. Rumours were in the charge of Zeus. Hom. Od. 1. 282 οὐσαν ἐκ Διός. But hardly more is meant than, 'Let some messenger go,' etc. Sophocles is not likely to introduce divine machinery unnecessarily. The rumour would be not the less from Zeus, if it were merely the alarm spread by those sent by Tecmessa (l. 804), in consequence of the inference at l. 783. ἄμιν, 'for our behoof.' Teucer certainly heard a sudden rumour of Ajax' death; infra l. 998. The time is idealized, as in Ant., O. C., O. T.

1. 827. φέροντα, 'as bearer of.' For this use of the present cp. O. T. 297, and supra l. 781.

1. 829. κατοπτευθέσις. Ajax has the feeling of one who has 'heard himself proclaimed;' he supposes that the eyes of his enemies are everywhere on the watch.

1. 831. τοσαῦτα, 'so much,' and no more. προστρέπω, lit. 'I turn your attention to;' hence 'I request of you.'

1. 832. πομπαῖον Ἐρμῆν χθόνιον. Observe the arrangement of adj. + subjs. + adj., which is a favourite one with Sophocles. Cp. supra ll. 134, 5 δημιρύτον Σαλαμῖνος . . ἀγχιάλον.

1. 833. πηδήματι. The leap upon the sword is also the bound with which he will pass out of life. Cp. Byron's Corsair,

'While gasp by gasp he falters forth his soul,

Ours with one leap, one bound escapes control.'

Thus Sophocles alters the treatment of Aeschylus, who made Ajax, as described by the messenger, at first fail in his attempt, till a nymph showed him the vulnerable part, Aesch. Fr. 78. Others take the πήδημα of the convulsive spring upwards when the sword pierces the heart. But however minutely conscious of the situation, Ajax does not think of his appearance in dying.

1. 835. They have no wedded loves to warp them from the path of right. So Justice in Aesch. S. c. T. 662 is *ταῦτα ταρθέντος Διός*.

1. 836. *πάντα τάν βροτοῖς πάθη*, 'all that men suffer at the hands of men.' Cp. El. 112 foll. *σεμναὶ τε θεῶν πάθεα Ἐρινόες, αἱ τοὺς ἀδίκους θνήσκαντας δρᾶται*, αἱ τοὺς εἰνὸς ὑποκλεπτομένους, κ.τ.λ.

1. 837. *μαθέντεν ἐμέ*, 'to learn in regard to me.' Cp. 1. 785 *δρα μολοῦσα τόνδε ὅποι* ἐπη θροῖ.

1. 844. *καὶ φειδεσθεῖ*, is *τίδι μέσου*.

1. 845. The time of the play is still morning, and the sun has to climb the steep of heaven before he can overlook the western side of the Aegean. The acc. *σύρρανόν* denotes the sphere of motion, *supra* 1. 30 *πηδῶντα πεδία*. Throughout the speech Ajax personifies the objects he addresses, *cp. infra* ll. 854, 863.

1. 848. *ἄτας* = 'his acts of madness,' (pl.) *cp. supra* 1. 123 *δθούρεκ' ἀτρ* συγκατέζευκται κακῆ.

1. 849. *τῇ τε θυστήνῃ τροφῇ*, (1) 'my poor mother,' (*ἡ μὲν ἔτεκ' ή μὲν θρεψύ*), or (2) 'his unhappy nurse.' Ajax will not now be the *ηγράτροφος* of his parents, and thinks of his mother in her old age as being the sole attendant on his father. Compare the picture of Laertes and the old woman tending him, as Ulysses finds them in the *Odyssey* (24. 315).

1. 850. *Cp. supra* 1. 624 *ἡ που παλαιῷ μὲν ἐντροφος ἀμέρᾳ*, κ.τ.λ. *φάτιν* = 'the announcement' of Ajax' fate, made by Helius, or by any one.

1. 851. *ἐν πάσῃ πόλει*, 'throughout the land' of Salamis.

1. 853. *σὺν τάχει τινὶ*, 'with what despatch I may.' *Cp. infra* 1. 1667 *ἀς ταχεῖται τις βροτοῖς | χάρις διαρρέει*. The indefinite pronoun here gives even a peremptory or urgent tone, as in *ἀνύσσεις τι* Arist. Pax 275. *Cp. O. C. 500.*

1. 854. For the invocation of Θάνατος *cp. Phil. 797 ἀ θάνατε, θάνατε*, *πῶς δεῖ καλούμενος | οὐτω κατ' ἡμαρ οὐ δυνά μολεῖν ποτε*;

1. 855. *κάκαι*, in Hades. *ξυνών*. Ajax is going to the halls of death, 'not stranger-like to visit them, but to inhabit there.' Observe the heavy solemnity of the line marked by a want of caesura. *Cp. infra* 1. 994.

1. 856. *σὲ δ'*, sc. *προσαυδῶ*. *φαενῆς* is an Aeolic form which has passed into Attic usage.

1. 857. For the change of construction *cp. Aesch. P. V. 91 παμμῆτόρ τε γῆ | καὶ τὸν πανέπιην κύκλον ἡλίου καλῶ*.

1. 860. *πατρόφον ἔστιας βάθρον*, lit. 'firm foundation of my father's hearth.' *ἔστιας βάθρον* is merely an extension of *ἔστια*, as the firmly-rooted centre of the house of Ajax. *Cp. Tr. 994 ἀ Κηφαία κρητῆς βωμῶν*, *Phil. 1000 γῆς τόδι αἰπεινὸν βάθρον*.

1. 861. τὸ σύντροφον γένος, 'people linked with me,' i.e. Athenians, whose life is one with that of Ajax' race.

1. 862. 'Fountains and streams around me (οἵβε).' Cp. infra l. 881 βυτῶν βοσκορέων ποταμῶν. καὶ τὸ Τρωϊκά, κ.τ.λ. Here again the direct invocation is varied by the introduction of a verb. Cp. supra l. 857. He is reconciled even to Troy, cp. supra l. 459.

1. 863. ἀ τροφῆς ἔμοι. Ajax has lived long on the plains and drunk of the springs, and therefore they are his nourishers.

1. 864. θροεῖ implies solemn or passionate utterance. Cp. supra l. 785.

1. 866. πόνος πόνηρ πόνον φέρει. Observe the alliteration, and cp. El. 210 πόνιμα πάθεα παθεῖν πόροι. πόνος πόνηρ are probably to be taken together. Cp. El. 235 μὴ τίκτειν σ' ἄταν ἄτας, Aesch. S. c. T. 437, Eur. Hel. 195 δάκρυντα δάκρυσι μοι φέρων.

1. 869. 'No place cries "halt" to me that I might share its secret.' For this sense of ἐφίσταται cp. Tr. 339 τοῦ με τῆνδ' ἐφίστασαι βάσιν. The MSS. have ἐπίσταται, but ἐφίσταται gives a better sense, and involves a very slight change. The middle of ἰστημι with active signification, even in the present, is found both in the simple and compound form. See Veitch's Greek Verbs, s. v. The meaning of the middle voice is 'by drawing attention to itself.'

1. 870, 1. Cp. O. C. 1479 ίδον μάλ' αὐθεὶς ἀμφίσταται διαπρόσιος ὅτοβος.

1. 872. 'Yes! (ye) you hear us your fellow-voyagers on ship-board.' Cp. Eur. Alc. 606 δινδρῶν Φεραίων εἴμενης παρονοία.

1. 874. πλευρὸν ἐσπερον νεῶν, 'the side to westward of the ships,' i.e. the curve of the shore westward of the ships. Supra l. 805 ἐσπέρους δγκάνων.

1. 875. Cp. Ant. 9 ἔχεις τι;

1. 876. εἰς δύνην, 'towards getting a sight of him.'

1. 877. τὴν .. κέλευθον. Either supply ιοῦσιν, or regard the acc. as one of extension in place, 'along the way.'

1. 879. φιλοπόνων ἀλιαδῶν, 'toilworn fishermen.' The patronymic is used of a class.

1. 880. ἔχων .. δύρας. Cp. supra l. 564 δυσμενῶν θήραν ἔχων.

1. 881. The goddesses, nymphs, or naiads which inhabit the Mysian Olympus are meant.

1. 884. ποταμῶν. The appeal is made directly to the rivers as deities, unless θέαν is supplied.

1. 886. εἰ ποθὶ .. λεύσσων = εἰ ποθὶ .. λεύσσει, λεύσσων.

1. 887. σχέλια. For the plur. cp. infra l. 1126 δίκαια γὰρ τόνδ' εἴρυχεῖν κτείναντά με;

1. 888. τὸν μακρὸν ἀλάταν πόνων, 'a wanderer worn by long toils.'

The genitive is descriptive. Cp. *infra* l. 1163 *ἔσται μεγάλης ἔριδός τις* *ἀγών.*

l. 889. *πελάσαι*, seems to be used absolutely here, 'to approach my haven,' and the dative describes the manner. They speak as mariners.

l. 890. *ἀμενηνός*. Whatever may be the precise meaning of this epithet, it seems to place Ajax already among the *ἀμενηνά άέρηνα* of the world of ghosts, not only as 'reduced by illness,' but as doomed by Fate and Prophecy. 'Shifting,' 'fitting,' 'ready to vanish away,' as one without a body, seems to be intended. The notions of feeble and fleeting (*ἀ μένος, μένων*), especially when the word has been applied to ghosts and dreams, readily pass into each other. *ἔπον, sc. ἔστι.*

l. 892. Instead of saying simply *ἔξειθι παρὰ νάνους*, Sophocles uses the more picturesque expression, *ἔξειθι νάνους πάραυλος*, 'has escaped from the grove, close at hand.' Cp. *supra* l. 321.

l. 894. *τὴν δουριλληπτὸν*. The Ionic form *δουρ-* is used by the tragedians in compounds, but not in the simple word. Other Ionic forms which occur are *γούνατα, τείνος, μούνος, μέσσος, ἱρός, πολλόν.*

l. 895. *οἰκτρο τρόδε*, 'grief of which we hear the utterance.' *συγκεκραμένην, 'steeped in.'*

l. 896. *οίχων*. The perfect is uncommon, but was necessary here, Aesch. Pers. 12 *πᾶσα γὰρ ιοχὸς Ἀσιατογενῆς οἴχωκε. διαπεπόρθημαι*, cp. Tr. 1104 *τυφλῆς ἵπ' ἄτης ἐκπεπόρθημαι τάλας.*

l. 898. *ἡμῖν* is of course the dative of the interested person, 'here is our Ajax,' cp. ll. 332, 733. *ἀρτίως*, with *νεοσφαγῆς κεῖται.*

l. 899. *κρυψατο* has been taken in two ways, (1) 'secret,' (2) 'hidden,' i.e. in the ground and in his body. The latter is right. Cp. *supra* l. 658 *κρύψω τόδ' ἔγχος τούμον.*

l. 900. *νόστων*. The plural is perhaps used because the Greeks were in the habit of speaking of the return of the army before Troy as *Νόστοι*, as each chieftain had a different home to seek. Cp. El. 194 *οἰκτρὸν μὲν νόστους αἰδά.* The Chorus, whose grief is not without a certain selfishness which distinguishes it from the grief of Tecmessa and Teucer, feel that their hope of return is cut off with the death of Ajax. Cp. Hom. Od. 10. 415, when Ulysses returned from Circe to his comrades, *δόκησε δέ ἄρα σφίσι θυμός | ἀσ έμεν ὡς εἰ πατρίδ' ἱκοίατο καὶ πόλιν αὐτὴν | τρηχείης Ἰθάκης.*

l. 904. *τεῦδε*, masc. = Ajax.

l. 905. *ἔργε* is a conjecture of Hermann's for *ἔπραξε*, which the metre does not allow, as the line corresponds to l. 951.

l. 906. *αὐτὸς πρὸς αὐτοῦ*, sc. *ἔπραξε. πρὸς αὐτοῦ = αὐτοῦ χειρί.* *οἱ* is to be taken with *πηκτόν*, 'fixed by him in the ground.'

l. 907. *περιπτετεῖ* is passive, 'round which he has fallen.' *κατηγορεῖ*, 'convicts him.'

1. 910. οὗτος δρόπιος αἰμάχθης, 'thou wert alone in thy deed of blood.' The Chorus remember their heedlessness in allowing Ajax to go out of his tent. See l. 741. Observe the Epic omission of the augment.

1. 911. κωφός, 'deaf,'—not to have understood, ll. 646-92.

1. 912. πᾶ πᾶ; The Chorus now approach nearer to the body of Ajax, and Tecmessa proceeds to cover it with her mantle.

1. 913. δούλος δυστράπελος, 'the ungovernable,' cp. supra l. 594 μῶρά μοι δοκεῖ φρονεῖν | εἰ τούμον δῆθος δρόπιος παθεύειν νοεῖ. It had proved impossible to turn him from his purpose.

1. 914. For δυσάνυμος, 'of sad name,' cp. supra ll. 430 foll.

1. 917. δοτις καὶ φίλος, 'no one who is a friend.' The Atridae might indeed rejoice in such a sight, but to any one who loves him it is intolerable. Cp. infra ll. 961, 1064. The words are a limitation of οὐδείς. Others take the words as = εἰ καὶ φίλος ἀπάρχει, as if a friend could bear the sight more easily than an indifferent person (O. T. 1430).

1. 919. ἀπ' οἰκείας σφαγῆς, 'from the death-wound given by his own hand.' The flow of blood from nose and mouth happens when the lungs are pierced. For οἰκείας, cp. supra l. 260 οἰκεῖα πάθη.

1. 921. ὡς ἀκμαῖος, εἰ βαίνη, μόλοι, 'if he were to come, how seasonable would his arrival be!' If this rendering be correct there is a remarkable omission of ἀν with μόλοι. It may however be observed that the clause with ὡς, though used interjectionally, is a relative clause and so parallel to ὅν γέ τινα ψέψαιτι O. C. 1172. Others read ὡς ἀκμαῖος ἀν, but ἀκμαῖος suits better with the inf. in the following line, or translate ὡς .. μόλοι, 'utinam veniat.'

1. 924. 'Such as is worthy to win a tear even from enemies.'

1. 925. ξμελλεῖς, 'it was clear that you would.'

1. 926. κακῶν .. πόνων, 'a bitter doom of boundless trouble,' i.e. bringing boundless trouble upon your friends. For the gen. cp. supra l. 888, infra l. 1163.

1. 929. τοῖα. This use of τοῖα to introduce a reason may be compared with τοιούσθε, supra l. 148, τοιαῦτα ll. 218, 327.

1. 930. φαθόντα, 'in the daytime.' Cp. the use of δρῶντα in O. C. 74, and ἐκόντα in O. T. 1230.

1. 932. οὐλίριος σὺν πάθει, 'under that cruel blow,' i.e. not the madness which came afterwards, but the loss of the arms, and the effect which this wrong produced upon Ajax.

1. 934. μέγας appears to be an adjective agreeing with δρχων. 'That time was a mighty beginner of woe;' or perhaps δρχων πημάτων is a supplementary predicate to μέγας. 'That time was great in its beginning of woe' = μεγάλως δῆρχε πημάτων.

1. 935. δριστόχειρ, 'wherein the noblest strove.' The prize was

to be given to the man of noblest deeds. The lacuna might be supplied with *χρυσοτύπων*.

1. 938. 'A mighty sorrow pierces thy breast, I know.' The sentiment expressed by the line is intended to apply especially to Tecmessa. It is not general. *γενναλα* = the opposite of trifling or inconsiderable.

1. 941. *ἀποβλαφθεῖσαν*, 'stayed from,' 'rudely separated from.' Cp. Aesch. Ag. 120 *βλαβέντα λοισθίαν δρόμων*. The word expresses the suddenness of the shock.

1. 942. *δοκεῖν*, 'to entertain opinion.' Cp. O. T. 485, where *δοκοῦντα*, if masc., means 'entertaining such opinions.' *ἄγαν φρονεῖν*, 'to have too clear a sense.'

ll. 944, 5. Cp. supra ll. 501 foll.

1. 946. *ἀναλγήτων* is a predicate. 'Heartless are the two Atridae, whose deed,' etc.

1. 947. *ἀναθόν*, (1) may have the same meaning as in Aesch. Ag. 237 *ἀναθό μένει*, i. e. 'causing silence.' Hence 'unutterable,' 'horrible.' Or (2) it may mean 'voiceless,' i. e. Tecmessa and Euryssakes would quietly and silently pass into the condition of slaves.

1. 948. *τῷδ' ἄχα*, 'by this utterance of sorrow.' Cp. O. C. 1722.

1. 950. This is the secret which the Atridae could not understand. Here, as so often in Sophocles, affection sees farther than wisdom. Tecmessa has learnt from Ajax to question the acts of the gods.

1. 951. *ηνυσαν*, sc. *οἱ θεοί*.

1. 952. Tecmessa, recollecting perhaps some utterances of Ajax, fixes the evil on Athena with a sort of feminine spite towards the cold Greek goddess who frowns upon her lord. For this crude resentment against the supposed will of the gods cp. the close of the Trachiniae (l. 1266).

1. 954. *κελανέπαν θυμόν*, 'in all his gloomy soul.' The soul is imagined as having form and colour. Cp. the 'dark horse,' in Plato's Phaedrus, *μελανόχρως*, κ.τ.λ. *πολύτλας ἀντρό* in the sense of *ἄτλατα τλᾶσα* Aesch. Ag. 408. Note again the catachrestic use of the Homeric epithet (*πολύτλας διος Ὀδυσσεύς*). Cp. supra l. 375.

1. 955. *τοῖοδε μανομένους ἄχεσν*, 'by reason of these wild sorrows.' The dative of the occasion. For *μανομένοις*, an epithet belonging to a person applied to a thing, cp. supra l. 606.

1. 959. *ξύν*, sc. *ἐφυβρίζουσιν*.

1. 963. *Θανόντ* *δὲ οἰμέσταν*, 'may wail for him now he is gone.' Cp. El. 788. *ἐν χρείᾳ δορός*, 'in the stress of war,' not 'in need of his spear.'

1. 965. *πρίν τις ἐκβάλῃ*, 'till he cast it away,' i. e. 'wantonly lose it.' For this sense of *ἐκβάλῃ* cp. Ant. 649 *μή νυν τὰς φρένας γυναικὸς οἴνεκ* *ἐκβάλῃς*.

1. 966. *ἥ.. γλυκύς*. To *ἥ..*, *μᾶλλον* must be supplied. The sorrow

of Tecmessa will outlast the joy of the Atridae, and both sorrow and joy are outweighed by the thought that Ajax is beyond the reach of man.

l. 969. The line has only a quasi-caesura, but there is no reason to alter the reading. There are several lines without caesura in this play. Cp. *infra* l. 994.

l. 970. 'He died to the gods not to them,' i. e. they are not concerned in his death, but the gods only, cp. *supra* l. 952.

l. 971. *ἐν κεῦσι*, 'emptily,' almost = *μάτην*, insulting with none to be insulted; cp. O. T. 287 *ἐν ἀργοῖς*, 'idly.' Cp. Ham. I. I, 143 'We do it wrong, being so majestical | To offer it the show of violence, | For it is as the air invulnerable, | And our weak blows malicious mockery.'

l. 973. *ἀνίας*, vexations such as befall a woman in slavery.

l. 976. *διῆς τῆσδ' ἐπίσκοπον*, 'having a regard to the trouble.' Cp. Aesch. Eum. 903 *δυσιά νίκης μὴ κακῆς ἐπίσκοπα*, Cho. 126 *εὐχάδες δυσάτων ἐποκύνους*.

l. 977. *ξύναυμον δύμα*. Cp. El. 903 *ξύνηθες δύμα*, Phil. 171 *ξύντροφον δύμα*, 'whose eye was the eye of a kinsman,' cp. *supra* l. 462.

l. 978. *ἄρ' ἡμπόληκας*, (1) 'Hast thou concluded all?' ('Home art gone, and ta'en thy wages'). The metaphor is from managing a bargain. Aesch. Eum. 631. Or (2) = *πένηρας*, and taken more closely with *ώσπερ*, κ.τ.λ. 'Hast thou fared even as the rumour holds?' *ώσπερ ή.. κρατεῖ*, cp. *supra* l. 826.

l. 982. *ἢ πειστερχὲς πάθος*, 'fiercely hastened stroke.' *πάθος* of action which is also suffering, as *πάθας* in l. 295. Teucer thinks if he had only come sooner he might have averted this. He cannot see the necessity of it. Cp. *supra* l. 812 *ἢ σκεύδη θανεῖν*. Ajax and his *δάιμον* have outrun prevention.

l. 983. *τί γάρ, κ.τ.λ.* Cp. *supra* l. 101 *τί γάρ δὴ πᾶς ὁ τοῦ Λαερτίου; κ.τ.λ.* Teucer's question with *γάρ* implies uneasiness at the absence of the child.

l. 985. Cp. *supra* l. 809.

l. 986 foll. These words are not addressed to the leader of the Chorus, who cannot again leave the stage, and probably not to a mere attendant, to whom ll. 988, 9 would hardly be addressed, but to Tecmessa, who remains as if spell-bound by the body of Ajax until awakened by this mention of her child. Teucer speaks almost roughly to her, as Ajax used to do; but he has not witnessed her sorrow, and only sees that she must be shaken from her stupor. *κενῆς*, in the sense of 'having left her young,' would be too harsh an inversion, and the proleptic sense, 'so as to be bereaved of her young,' is also harsh. The strength of the lioness (or leopardess) is certainly left out of the simile, which otherwise would be inapplicable to Tecmessa. But the main thought

is that the lion-like Ajax is gone, and his enemies may be emboldened to snatch at the lion's whelp, *λέοντος εὐγενοῦς δπονσίq*. Of course some of Teucer's armed followers accompany Tecmessa to the tent.

1. 988. Asyndeton in entreaties is common, cp. El. 986.

1. 991. Cp. supra l. 567.

1. 994. For the want of caesura cp. ll. 855, 969, 1049, and O. T. 598 *τὸ γὰρ τυχεῖν αὐτοῖσι πῶν ἐνταῦθ' ἔνι. ἀνάσασα δὴ μάλιστα.* δὴ with the superlative, as elsewhere.

1. 995. *ἥν δὴ νῦν ἔβην.* Observe the repetition of δὴ, which goes with ἥν. δὴ νῦν is not for νῦν δὴ. Teucer's heart sank in him from the moment when he heard the rumour.

1. 997. The participles are better taken with ἔβην than with ἐπηρθόμην: 'the journey upon which I set out in pursuing and tracing thy doom, when once I knew of it.'

1. 998. *ὡς θεοῦ τίνος,* 'as though sent by a god.' Cp. O. T. 1260 *ὡς ἄφογγοτού τίνος.* Rumours were believed to have a divine origin; cp. supra l. 826. Hence it has been thought that a rumour was sent by Zeus in answer to the prayer of Ajax (cp. Hdt. 9. 100): but the messenger returning in search of Teucer after finding Ajax away from his tent, may have spread the report abroad of his death. See Introd. Anal. p. 50. The sentence follows *ὡς ἐπηρθόμην.*

1. 1003. *Ιδέ ἑκάλυψον.* These words are addressed to an attendant.

1. 1004. *ῳδυσθέατον δῆμα,* 'O sight hard to look upon!' δῆμα is here, as not unfrequently in Sophocles, a true verbal = 'what is seen.' Cp. Lear. 4. 6, 85 'O thou side-piercing sight!' καὶ τόλμης πικρᾶς, '(and sight) telling of rash daring.' The gen. is descriptive, as in *ἀστρων εὐφοροῦ* and the like. Cp. O. C. 1030 *ἐς τοσήνθ' ὕβριν .. τόλμης τῆς παρεστάσης τανῦν.*

1. 1007. *ἀρήξαντ'*, i. e. *ἀρήξαντα*, agreeing with the subject of the inf. μολεῖν. Such changes are not uncommon; cp. El. 1372 foll., supra l. 812 *θέλοντας.*

1. 1008. *ἥ που .. ἵσως .. πῶς γὰρ οὖχ;* The particles are expressive of strong irony.

ll. 1010, 11. *χωροῦντ'*, 'returning.' *διπο πάρα, κ.τ.λ.* (1) 'Whose custom it is, even when prosperous, not to smile sweetly.' *ἥδιον*, i. e. *ἥ δυστυχοῦντι* Linwood, *τοῦ εἰλθότος* Hermann. This is the usual translation, but the words seem rather to mean: (2) 'Whose lot it is henceforth not, even if prosperous, to smile any the more sweetly.' This gives a more natural sense to πάρα. Cp. supra l. 982 *πάρα στενάζειν.* In either case *μηδὲν ἥδιον* means 'none the more pleasantly' for his good fortune.

1. 1012. *τί κρύψει;* 'What will he keep back?' Cp. O. C. 980 *οὐ γὰρ οὖν σιγήσομαι.*

1. 1013. It is not quite clear whether *τόν, κ.τ.λ.* is the acc. of the

object after *ἐρεῖ κακόν* (speak evil of), or in a sort of apposition, 'calling me the,' etc. Cp. Aesch. S. c. T. 57. *ἴκ δορὸς γεγῶτα*. The mother of Teucer (Hesione) is held as cheap as the spear by which she was won.

1. 1015. *δόλοισι*, the plural is used, as in our word 'wiles,' of the various plans, devices, etc., employed.

1. 1017. *ἐν γήρᾳ βαρύς*, 'dangerous in his age.' The natural harshness is rendered more uncontrollable by reason of years. Ajax' father is represented as having something of the 'rash temper' which he gave to his son.

1. 1018. *εἰς ἔριν θυμούμενος*, 'angered into strife.' Eur. Bacch. 743 has *εἰς κέρας θυμούμενοι*, 'angered into using the horn,' 'putting anger into the horn.'

1. 1020. 'Declared (spoken of as) a slave instead of free.' Cp. El. 287 *ἢ λόγοισι γενναῖα γυνή*. The declaration arises from a false impression and therefore Teucer does not accept it.

1. 1023. *εὑρόμην*, 'found for myself.' Cp. Aesch. P. V. 267 *θυητοῖς δ' ἀργητῶν αὐτὸς εὑρόμην πόνους*. Cp. supra l. 615.

1. 1024. Teucer recalls himself to the sad task immediately before him.

1. 1025. *τοῦδ' αἰόλου κνάδοντος*. *κνάδων* has been taken to mean, (1) the cross-piece of the hilt, (2) a spike, i. e. the end of the short sword projecting above the ground. *αἰόλον* may be taken as = 'bright' of the newly-sharpened sword, or 'stained with blood.' Cp. Phil. 1157 *ἔμας σπακὲς αἰόλας*. In the latter case it would apply to either meaning of *κνάδων*, in the former to the meaning 'spike' only. It is not clear that any part of the sword was visible through the body.

1. 1026. *ἄρα*, 'as I find.'

1. 1029. The exchange of gifts between Hector and Ajax takes place in Il. 7. 303 foll. (*Ἐκταρ Αἴαντι*) *δῶκε γίφος ἀργυρόλον*, | *σὸν κολεφῷ τε φέρων καὶ ἐντυμήτῳ τελάμανι* | *Αἴας δὲ ἡστῆρα δίδου φοίνικι φαεινόν*.

1. 1030. To point Teucer's moral Sophocles either adopts or invents a different version of the death of Hector from that given in the Iliad. In the Iliad Hector is slain in single combat by Achilles, and his corpse is dragged by thongs of ox-hide, without any mention of the girdle. Cp. Il. 22. 360, 395 foll. *πρισθείς*, 'sawed,' the word expresses the eating of the *ἡστῆρα* into the flesh. *ἔξ*, 'attached to,' to be taken closely with *πρισθείς*, which is a strange expression for *δεθείς*, 'lashed.'

1. 1033. *πρὸς τοῦδε*, sc. *κνάδοντος*, which is regarded as the agent. Cp. supra l. 1025 *ἴφ' οὐ φονέων ἄρ' ἔξπενεσας*.

1. 1035. *κάκενον*, sc. *τὸν ἡστῆρα*.

1. 1037. *μηχανῶν*. This verb is elsewhere found in the active in the participle only. The active here represents the absolute disinterested

action of the gods, who are acting for others, not in any way for themselves. Cp. supra l. 449 *ηὗθισσαν*.

l. 1038. *ἐν γνώμῃ φίλα*, 'pleasing in his judgment.'

l. 1039. *ἐκεῖνα*, sc. such things as are *ἐν γνώμῃ φίλα κείνη*.

l. 1040. *μακράν*, 'far.' Cp. El. 1259 *μὴ μακράν βούλου λέγειν*. The word is really adverbial, though it is easy to supply *δύον*.

l. 1043. & *δὴ κακούργος*, i.e. *οὐα δὴ κακούργος ἀν ἔξικοιτο ποιήσσων*. Menelaus is an instance of the depreciation of the heroic character by the tragedians, a depreciation which increases with the growth of the drama. Cp. Menelaus in the Helena, Orestes, and Iphigeneia at Aulis of Euripides; Ulysses in the Ajax and Philoctetes of Sophocles. It is uncertain how far this was begun by the Cyclic poets. The proportion between Menelaus and Agamemnon is kept. *γελῶν* is probably future.

l. 1044. *στρατοῦ* is to be taken with *ἀνδρα*. 'What man is it whom you see belonging to the host?'

l. 1045. For the dative & cp. Ant. 736 *ἄλλῳ γὰρ η' μοι χρή με τῆσδ' δρχειν χθονός*; O. C. 1673 *φτινι .. πόνον .. εἴχομεν*.

l. 1046. *μαθεῖν*, 'to recognize.' O. C. 323 *αὐδῇ δ' αὐτίκ' ἔξεστιν μαθεῖν*.

l. 1047. *οὗτος*, voc., as often. O. C. 1627 *ἄ οὗτος οὗτος, Οἰδίπονα*. O. T. 532 *οὗτος, σὺ πώς δεῦρ' ἥλθες*;

l. 1048. *μὴ συγκομιζεῖν*, 'not to gather in,' as a shock of corn, i.e. inter: a metaphor from harvesting. Or, possibly, 'to attend to with the various necessary rites.' *σὺν* can hardly have the sense of 'aiding' here, for Menelaus wishes to forbid the funeral altogether, not only Teucer's part in it, and he is not merely assisting, but conducting the affair.

l. 1049. Observe the rhythm of the line. Cp. supra l. 855 *καίτοι σὲ μὲν κάκει προσανθήσων ξυνάν.* The two lines are not, however, precisely parallel, because of the elision. If such lines are more frequent in the Ajax, this is a sign of early date, for there are more in Aeschylus than in Sophocles (l. 994).

l. 1050. *δοκοῦντ' ἔμοι*, sc. λέγω.

l. 1051. *προθεῖς*, sc. *ταῦτα λέγεις* (or *κραίνεις*).

l. 1054. *ξητούντες* = *ξετεράζοντες*, 'when we began to try him.' Hence the present participle with the aorist verb. *Φρυγῶν* comprehends the Trojans and their allies: it also implies some degree of contempt. Cp. Eur. Alc. 675 *πότερα Λύδον η Φρύγα*;

l. 1055. *στρατῷ ξύμπαντι*. This is of course an exaggeration, though it reminds us that Ajax would have drawn the whole host upon him by murdering the chiefs.

l. 1058. *τῆνδ' .. τύχην*. These words are in the acc. because *θαυμόντες ἀν .. μάρφα* imply *ἐλάχομεν ἀν*.

l. 1060. ἐνῆλλαξεν, 'has turned in exchange.' Lit. 'has changed the object of.'

l. 1061. πεσεῖν = ὢστε πεσεῖν.

l. 1062. αὐτὸν . . σῶμα. The object is repeated in a more definite form. Cp. O. C. 114 καὶ σὺ μ' ἐξ ὅδοῦ πέδα κρίψον.

l. 1064. ἀμφὶ χλωρὰν ψάμαθον, 'somewhere along the yellow' or 'dank sand.'

l. 1066. μηδὲν is adverbial. ἀέρησ, 'allow to rise;' cp. supra l. 175.

l. 1067. κρατεῖν . . ἀργομέν. Cp. O. T. 54 εἰπερ ἀργεῖς τῆσδε γῆς, ὅπερ κρατεῖς.

l. 1069. χεροῖν παρενθύνοντες, 'directing him by force.' Ajax, even when alive, was beyond the reach of reason, much more then when dead; Menelaus also considers reason out of place when force can be employed, *infra* l. 1160.

l. 1071. κακοῦ πρὸς ἀνθρότ. Cp. supra l. 319 πρὸς γὰρ κακοῦ τε καὶ βαρυψύχον, κ.τ.λ. ἀνθρότ is used with δημότην in order to allow δημότην to become a sort of quasi-predicate. The language of this line and the next suits better with Athenian than Epic politics, cp. Thuc. 2. 37 τῶν δεὶ λέν ἀρχῆς ὅντων ἀκρόαστε, but there is no need to suppose any definite allusion to Sparta.

ll. 1073, 4. καλῶς | φέροιντ' ἀν, 'would go on well.' Cp. Thuc. 5. 16 εὖ φερόμενος ἐν στρατηγίαις, Xen. Hell. 4. 4, 25 τὰ πράγματα κακῶς φέρεται.

l. 1075. στρατός γε. The instance most in point has the emphatic γε.

l. 1076. Cp. Aesch. Eum. 524 τίς δὲ μηδὲν ἐν φάει καρδίαν ἀνατρέφων . . δροίων ἔτ' ἀν σέβοι δίκην; πρόβλημα here expresses the meaning of προβαλλόμενος, 'a shield and protection.'

l. 1077. καν σῶμα γεννήση μέγα. Cp. phrases like φύει τρίχας, δόντας, and even φέρας. Hence in O. C. 149 ἀλαῖν δημάτων φυτάμος. See note in loc.

l. 1078. κάν. The δύ can be explained as a repetition, but such a use shows how κάν came to = καί. ἀπό, 'in consequence of.'

l. 1082. This line fixes on a special case the vague statement in the preceding verse. χρόνῳ ποτέ, as we should say, 'sooner or later.'

l. 1083. ἐξ οὐρίων, sc. δραμημάτων, 'leaving the fair course.' It is true that ἐξ οὐρίων in later prose means, 'with a straight course.' But (1) 'in time straightway' is contradictory, (2) 'to run before the wind to the bottom' is meaningless. πεσεῖν. The aorist has been explained (1) as gnomic, or (2) as expressing certainty, as in Aesch. P. V. 667. μολεῖν κεραυνόν. For the sense cp. Plato, Polit. 302 Α πολλαὶ μην ἔνιστε καὶ καθάπερ πλοῖα καταδύμεται διόλυτται.

l. 1084. καὶ δέος, i.e. as well as θάρσος. Thuc. 2. 37 διὰ δέος οὐ παραγομοῦμεν.

1. 1085. *μὴ δοκῶμεν*. Observe 1st pl. pres. subj. with *μὴ*, because there is no first pres. pl. imperative. The rule is not broken, Use *μὴ* with pres. imperat. and aor. conjunct. (Herm. in loc.)

1. 1087. *ταῦτα*, i.e. self-will and trouble after it. Ajax was self-willed and now it is his turn to be in trouble.

1. 1088. *αἴθων*, cp. supra 1. 221.

1. 1090. *εἰς ταῦθα πάσης*. For the expression cp. O. T. 1209. The plural here is the concrete of the singular. Cp. supra 1. 46.

1. 1091. *ὑποστήσας*, 'laying as a foundation,' i. e. in ll. 1073 foll. Cp. the use of *κρητῆς* in Pindar.

1. 1092. *ἐν θαυμῶν*, cp. infra 1. 1415 *ἐν ἐμοὶ θρασύς*, supra 1. 43 *ἐν δυάν τέραντοις φύνει*, L. 453 *ἐν τοιόσθε.. βοτοῖς*, 1. 557 *ἐν ἔχθροῖς*.

1. 1094. *ὅς μηδὲν ἀν*. The *μὴ* in *μηδὲν ἀν* is due to the hypothetical nature of the clause introduced by *ὅς*.

1. 1096. *τοιαῦθ' διμαρτάνουσαν ἐν λόγοις ἔπη*, 'utter such false words in their speech.'

1. 1097. *ἄγειν*, 'brought with you.' The tense is the imperfect, cp. supra 1. 1053.

1. 1100. *ποῦ σὺ στρατηγεῖς τοῦθε;* 'Where is your right of command over him?' Cp. O. T. 390 *ποῦ σὺ μάντις εἰς σαφῆς*;

1. 1101. *ἄν τοις ἥγειτον*. Observe the violation of Porson's rule for the cretic. Cp. Phil. 22 *σῆμαντο εἴτε ἔχει. ἥγει, ἥγειν* have been suggested by metrical critics. But such exceptions are defended by the elision.

1. 1103. *κοσμήσας*, 'to control;' cp. *κόσμος*, 'orderly.'

1. 1104. *ἄρχεις θεομός*, 'lawful use of sovereignty,' 'ordained authority.' So Od. 23. 296 *λέπτρον θεομόν*. Of Ulysses and Penelope, where *θεομόν* is *ἅπαξ λεγέμενον* in Homer.

1. 1105. *ὑπαρχος δλλων*, 'commanding under others.' *δλλων* is not for *τάνταν*, but = *συμπάνταν*, and is probably neuter = *δλλων τῶν πραγμάτων*, in spite of the omission of the article.

1. 1106. *ποτέ*, 'on any occasion.'

11. 1107, 8. *ἄλλ' ἀντερ ἄρχεις ἄρχε*. Cp. Plaut. Trin. 1061: 'Emere meliust, quo imperes.' *τὰ σίμν' ἔπη | κόλας' ἔκείνους*, 'use your fine phrases in abuse of them.' *ἔπη* is acc. of the 'inner notion,' the notion residing in the verb; *ἔκείνους* is acc. of the object. Cp. El. 556 *εἰ δέ μ' οἵδ' άντι λέγους | ἔξηρχες*.

1. 1108. *εἴτε μὴ σὺ φῆς*. The hypothetical form of the sentence requires *μὴ*. We should rather expect *εἴτε φῆς εἴτε μὴ*, and this notion is probably suggested.

1. 1110. *δικαίων*, 'duly,' as custom requires. Cp. Ant. 23 *ὅν δίκη.. δικαίη καὶ νόμῳ κατὰ χθονὸς ἔκρυψε*.

1. 1112. οἱ πόνου πολλοῦ πλέον. — This seems to refer to such of the chieftains and others as were willing to perform any labour imposed upon them by the Atridae.

1. 1113. Cp. Thuc. 1. 9 Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει προύχων καὶ οὐ τοσοῦτον τοῖς Τυνδάρου δρκοῖς κατειλημμένους τοὺς Ἐλένης μνηστῆρας ἀγαν τὸν στόλον διεῖραι.

1. 1114. ήξειν τοὺς μηδένας, 'he made no account of men that were naught.' ήξειν seems used absolutely. With τοὺς μηδένας cp. O. T. 1019 ἐξ ίσου τῷ μηδενὶ, Ant. 1325 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

1. 1115. πλείους .. κήρυκας. This implies that Menelaus had come attended by one herald.

1. 1116. ψόφου may be regarded as a gen. of cause. Cp. O. T. 728 πολας μερίμνης τούθ' ὑποστραφεῖς λέγεις; The construction would also be assisted by the similarity of ἐντραπέσθαι and στραφῆναι.

1. 1117. ὡς δὲ γε οἵσις περ εἰ, (1) 'so that you may be such as you really are,' i.e. 'so that you know your real position.' Or (2) ὡς δὲ γε may be taken = 'however much you may be,' etc. (cp. *infra* l. 1369), i.e. 'however you may be a wonderful potentate—and after all you are only Menelaus.' Others regard ὡς as = ἔως, but this is improbable.

1. 1119. The Chorus assume a judicial position somewhat inconsistent with their character as partizans of Ajax. Yet they acknowledge the justice of Teucer's statement.

1. 1120. δ τοξότης. Sophocles is here expressing the feeling of his own times, when 'bowmen' were held in small estimation as compared with the heavy-armed soldier. Throughout the Persae of Aeschylus the contrast is pointed between the (Persian) archers and the (Greek) spearmen (cp. esp. ll. 238, 9).

1. 1123. ψιλός, 'with my bow only.'

1. 1124. 'How valiant is the spirit which thy tongue maintains.' For τρέφει cp. O. T. 374 μᾶς τρέφει πρὸς νυκτός. The emphasis is on γλώσσα.

1. 1126. δίκαια. For the use of the plur. cp. *supra* l. 887 σχέτλια γάρ, κ.τ.λ. κτενάντα, 'determined on my death,' 'guilty of my death.' In the next line Teucer takes the word in its literal sense. Cp. O. C. 992 εἴ τίς σε .. κτείνοις παραστάς. The aor. in this sense is rare.

1. 1128. τῷδε δ' οἴχομαι. Cp. Phil. 1030 καὶ τέθηνχ' ὑμίν πάλαι.

1. 1129. Do not then dishonour your preservers by interfering with their rights.

1. 1130. ἔγώ γάρ δὲ ψέξαιμι; 'Am I likely to disparage?'

1. 1131. οὐκ ἔστι is treated as one word, and therefore οὐκ is permitted even after εἰ. But cp. *supra* l. 1108 εἴτε μὴ σὸν φῆσ. There the condition is everything; here εἰ almost = 'when.'

1. 1132. τοὺς .. πολεμίους, sc. οὐκ ἔστι τις θάπτειν. The sentiment is

best regarded as general. Menelaus is appealing to ordinary Greek morality.

l. 1133. προβοτη, 'came forth' before the rest, or on any striking occasion. Cp. O. T. 790 προβάνη λέγαν.

l. 1135. Teucer accuses Menelaus of interfering with the votes in the decision respecting the arms of Achilles.

l. 1136. The nom. to ἐσφάλη is Ajax, and τόδε is acc. 'That failure he owed to his judges, not to me.' (Or τόδ' ἐσφάλη may go together, 'that failure was due.')

l. 1137. 'Under a fair seeming you could secretly gain many a dishonest advantage.' Cp. Dem. 236, 32 τοῦτο πρῶτον κλέμμα τοῦ Φιλίππου.

l. 1138. τιν. τις is frequent in expressions conveying a threat. Ant. 751 ήδ' οὖν θανεῖται, καὶ θαυμοῦσ' δλεῖ τινά.

l. 1141. τοῦτον 'with respect to this man.' τεθάψεται, 'his burial shall be completed.'

l. 1143. τὸ πλεῖν. Cp. O. T. 1417 πάρεστι Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν.

l. 1144. φ. The dative implies possession. Cp. O. T. 735 τις χρόνος τοῦτον ἔστιν οὐξεληλυθός; For the repetition of ἀν cp. supra l. 1078, but ἐνεύρεις may be right.

l. 1145. χειμῶνος defines κακῷ. Cp. Od. 3. 152 πῆμα κακοῦ, supra l. 1078.

l. 1146. Cp. Plato, Theaet. 191 Α τῷ λόγῳ πορέξομεν, ὡς ναυτιῶντες, πατεῖν τε καὶ χρῆσθαι δτι ἀν βούληται. The article can be omitted with ναυτιῶν, because τῷ θέλοντι means rather 'any one who wishes,' than 'the particular person who wishes.'

l. 1147. καὶ σὲ .. στόμα. These acc. with βοήν following may be regarded as depending in a general way on the whole sentence, or may be compared with αὐτὸν as followed by σῶμα, supra l. 1062.

l. 1148. σμικροῦ νέφους, gen. of the place from which the danger arises. ἐκπνέοντας μέγας are to be taken in close connection.

l. 1151. Elmsley on Eur. Med. 85 shows that οἱ πέλας is the usual expression; but he can hardly be right in rejecting τοῦ πέλας in Thuc.

I. 32.

l. 1155. πημανούμενος, middle for passive.

l. 1156. δνολθον, 'doomed to misery,' as the result of his folly; cp. δείλαιος. Cp. supra l. 621 μελέοις Ἀτρεῖδαις. By a similar transference τλήμων and δύστηρος are used of those whose misery is the result of crime. παρών, 'face to face.'

l. 1158. μῶν τινέάμην; 'Is that a riddle?'

l. 1159. ει πύθοντό τις. These words are in character with Menelaus, who is afraid of opinion. τις perhaps refers to Agamemnon.

1. 1160. 'That a man employed speech in chastisement, when force was in his power.' The subj. παρῇ makes the statement general. Cp. supra l. 812 δε σπεύδε θανεῖν.

1. 1162. παταλοῦ (= who fails of his object) is an answer to the threat of force.

1. 1163. ἔριδος is a qualifying gen. with ἀγάν. Cp. Tr. 20 ἀγάνα . . μάχης, O. T. 634 στάσιν γλώσσης.

1. 1165. θεῖν, 'provide.' Cp. Hom. Od. 8. 443 αὐτὸς νῦν οὐε πῶμα, Theoc. 15. 2 ὅρη δίφρον, Εύνοια, αὐτῆς.

1. 1166. βροτοῖς with τὸν δειμηστον. Cp. Tr. 872 τὸ δῶρον Ἡρακλεῖ τὸ πόμπικον.

1. 1167. εὐράντα, 'murky.' An Epic word, as κάπετον just above. Cp. Od. 10. 512 Αἴθεν δόμον εὐράντα. The Greeks thought with awe rather than horror of the change within the tomb. Teucer anticipates the time when the form of Ajax shall moulder in his grave, but his memory shall still be green. εὐράντα is the more applicable, as he was simply buried and not burnt nor embalmed. For καθέξει cp. Aesch. Ag. 452 θήκας 'Ιλιάδος γῆς εὔμορφοι κατέχουσι.

1. 1170. Cp. Ant. 903 τὸ σὸν | δέμας περιστέλλοντα τοιάδ' ἀρνυμαι.

1. 1172. Ικέτης, as a suppliant to the Greeks for his father's burial. Cp. the position of Antigone in O. C. 241 foll.

1. 1175. The offering of hair was sacred to the gods below. See Eur. Alc. 75 λεπός γάρ οὐτος τῶν κατὰ χθονὸς θεῶν.

1. 1176. ἀποσπάσει. The optative is used to correspond with the optative of the wish expressed in the next line. Cp. infra l. 1218, where προσείποιμεν is due to γενολμαν.

1. 1177. ἐκπένσος χθονός. Persons executed for treason at Athens were denied burial in Attica.

1. 1180. αὐτόν. Probably the body, to which the words κινησάτω and προσπεσὸν ἔχον in the next line refer. For the omission of the genitive after ἔχον cp. Hdt. 4. 22 δ κανὸν ἔχεται.

1. 1182. Cp. O. C. 1368 αὐτὸν δέρπες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν.

1. 1183. ἐς τὸ ἔγω μόλω . . τῷδε, 'till I return, having made preparation for his burial.'

11. 1184 foll. The meaning of οὐκ . . ἔρ = 'prevents,' gives to the words καν μηδεῖς ἔρ a positive meaning, 'though all strive to prevent me.' Cp. Phil. 443, 4 δηνον | μηδεῖς ἔρη, 'when all cried, Silence!'

1. 1185. The simple expression would be τίς ἔσται νέατος . . δριθμός; which is amplified by changing ἔσται into λήξει, and ἐς πότε is added to suit the new turn of expression—'What will be the last, when will end the number?' etc. ἐς πότε, lit. 'against when?' Cp. ἐς δική Thuc. 8. 23, ἐς νέωτα, etc. πολυπλάγκτων, 'years of restless toil and wandering.'

1. 1187. **δορυσσοήτων μόχθων**, 'toils with the spear in the field.'

1. 1190. **εύρωδη** = **εύροειδῆ**, 'wide to view.' **ἀεράθεα** is a good conjecture.

1. 1191. **δνεῖδος** is in apposition to the sentence; cp. l. 1210 **λυγρᾶς μνήματα Τροίας**. The long continuance of the Greeks at Troy is a reproach to them.

1. 1192. **πρότερον**, sc. **ἢ δεῖται, κ.τ.λ.**, El. 1131.

1. 1196. **κανὸν** 'Αρη, 'banded warfare.' Thuc. I. 10 ὡς ἀπὸ πάσης τῆς 'Ελλάδος κοινῆ πεμπόμενος.

1. 1197. 'Alas for toils whence toils were begotten.' The sentiment is apparently general.

1. 1201. **οὐ . . . νεῖμεν**. Here also, as in supra l. 1184, the negative expression has a positive force, 'did not give' = 'deprived me of' **δμιλεῖν**, 'that I should be the companion of them.' Cp. *Ιανέων* l. 1204.

1. 1203. **δύσμορος**, 'unhappy I.' Cp. O. C. 318 **τάλαινα: οὐκ ἔστιν δλλη.** Or it may refer to *ἔκείνος*.

1. 1204. **Ιανέων**, is perhaps used absolutely, as often in Homer, though **τέρψιν** may be repeated with it as cog. acc.

1. 1205. The captive women were taken by the chieftains, as part of the spoil.

1. 1206. **ἀμέριμνος οὔτως**, (1) 'thus uncared for,' 'with no one to solace my loneliness;' but others suggest (2) an active sense, 'without any care of this kind.' The leading thought in the sentence is 'Ἐρας, with which **μέριμνα** is associated here, as in later Greek.

1. 1210. I cannot forget that I am in damp dismal Troy, not in the dry bright climate of Attica, while my hair is wet with dews. **μνήματα**, in apposition to the sentence; cp. supra l. 1191.

1. 1214. **ἀνέίται**, 'is slackened,' 'removed,' 'fallen.' Cp. **ἀνέδην** (**ἀνέται** = **οὐκέτι προτείνεται**, cp. infra l. 1270 **ψυχὴν προτείνων**). This suits the contrast better than 'is devoted to,' 'given up to' a sad fate.

1. 1216. **ἐπέσται** (sc. **τῷ βίῳ**), 'remains for my life,' 'shall be mine,' 'shall rest on me.'

1. 1217. **ἐπέστη**, 'overhangs,' sc. **τοῖς πλέουσιν**. **πόντου** goes with **πρόβλημα**. Observe the unconscious tautology.

1. 1218. **ἄκραν . . πλάκα** describes the edge of the high table-land towards the sea. Cp. Tr. 273 **δι' ἄκρας ἡκε πυργύδους πλακάς.** **ἄπο**, 'approaching.' Od. 6. 310.

1. 1222. **προσείπομεν**. The optative is due to the preceding optative in **γενοίμαν** (cp. Herm. in loc.).

1. 1224. **ἡμῖν**. Cp. O. C. 81 **ἢ βέβηκεν ἡμῖν δέξιος;**

1. 1225. **σκαίν**, 'perverse;' cp. infra l. 1272.

1. 1226. **τὰ δεινὰ βήματα**. For the article cp. supra l. 312 **τὰ δεῖν'**

ἐπηπείλησ' ἔπη. With the opening of the speech cp. Ant. 441 σὲ δῆ, σὲ τὴν νένουσαν, κ.τ.λ.

l. 1227. ἀνομωκτή, *impure*. Agamemnon means that Teucer must expect to suffer for his insolence now, and implies a reproach to Menelaus for yielding so far. Cp. Ant. 485 εἰ ταῦτ' ἀντὶ τῆς κείσεται κράτη.

l. 1228. ἐκ, and in the next line ἀπο. The first implies a closer relationship than the second.

l. 1230. κάπ' (καὶ ἐπ') δικρων, i. e. τῶν δακτύλων, 'on tip-toe.' Cp. Dem. c. Pantaen. 981, 25 Νικόβουλος ἐπίφθονός ἐστι, καὶ ταχέως βαδίζει, καὶ μέγα φθέγγεται.

l. 1231. τοῦ μηδέν, sc. δυντος. Cp. El. 1166 τὴν μηδὲν εἰς τὸ μηδέν. μὴ is preferred with the article and participle as expressing the general notion, especially in relative clauses as here with ὅτε. Cp. supra l. 1114 οὐ γὰρ ἡξίου τούς μηδένας.

l. 1233. Ἀχαιῶν, i. e. οὐτε Ἀχαιῶν. Teucer had really said nothing of the kind; still less had he claimed absolute independence for Ajax.

l. 1235 πρὸς δούλων. Cp. ll. 499, 1020. For the plur. cp. l. 734 τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον, Ant. 1057 δρ' οἰσθα ταγοὺς δύτας ἐν λέγγει λέγον;

l. 1236. ποιου . . ἀνδρός, sc. περὶ or ὑπέρ. Cp. Phil. 439 ἀναξίου μὲν φωτὸς ἐξερήσομαι (sc. περὶ), El. 317 τοῦ κασιγνήτου τί φήσ;

l. 1237. ποῦ βάντος; we might expect ποῦ, but ποῦ is probably intentionally used in order to retain the same sound with both participles.

l. 1238. δδε, i. e. Ajax.

l. 1241. πανταχοῦ, 'in all that we do.' ἐκ Τεύκρου, 'by the mouth of Teucer.'

l. 1242. διάν, you who make up the party of Ajax.

l. 1243. εἴκεν δ, 'to yield in such things as satisfied,' i. e. agree in the decision of. τοῦς πολλοῖσιν . . κριταῖς, 'the majority of the judges.' The word δικάστας, used by Menelaus supra l. 1136, has too democratic a sound for Agamemnon.

ll. 1244, 5. 'But you who were left behind in the contest are at all times either pelting us with abuse or giving us some secret stab.'

l. 1245. σὺν δόλῳ κεντήσοθ', 'stab us with the help of guile,' i. e. 'in secret.' οἱ λελειμένοι = ἡσσημένοι in l. 1242, but a more contemptuous word.

l. 1246. τρόπων = ἐπιτηδευμάτων, practices rather than manners; cp. Thuc. 2. 37.

l. 1248. δίκη, 'rightfully,' after a regular trial.

l. 1249. τοὺς ὅποθεν, i. e. Agamemnon is speaking of the trial, but,

like an angry man, talks as if the principle were to be universally applied. Cp. Ant. 484.

1. 1251. The article is omitted with *εύρυντος*, cp. Thuc. 3. 2 *τῶν τε γὰρ λιμένων τὴν χῶσιν καὶ τειχῶν οἰκοδόμησιν*.

1. 1252. *οἱ φρονοῦντες εὖ*, 'those who have a right sense of things,' 'men of wisdom.'

1. 1253. Cp. Ant. II. 477 foll. *σμικρῷ χαλινῷ δ' οἴδα τὸν θυμουρέντος ιππούς καταρτιθέντας*.

1. 1255. *τοῦτ' .. τὸ φάρμακον*, 'this remedy,' i. e. the whip.

1. 1257. *ἀνθρός*. For the gen. cp. supra I. 1236 note.

1. 1259. 'Learning what you are by birth.' For *φύσιν*, 'by birth,' cp. infra I. 1301 *ἡ φύσις μὲν ἦν, κ.τ.λ.*

1. 1262. 'While you are speaking I shall not understand.' *σεῦ λέγοντος* is a gen. absolute. *Ἐν* implies 'when you begin to speak, however perfectly I may understand another.'

1. 1263. *τὴν βάρβαρον .. γλωσσαν*. Hesione, the mother of Teucer, was not a Greek.

1. 1266. *ὡς ταχεῖά τις*. These words seem to mean, 'with what a degree of swiftness,' 'in what a swift manner.' This use of *τις*, modifying the adjective, is rare with finite verbs, although it is common with *εἰμι*. See Plato, Gorg. 522 D. Prot. 340 D, Phaedr. 230 C. In many such places *τις* might be substituted. Here it is used either (1) with the supplementary predicate; or (2) there is an ellipse of *οὖσα*.

1. 1268. *ἐπὶ σμικρῶν λόγων*, 'in matters of small moment,' 'in slight considerations.' Cp. Dem. De Cor. 228 *ἡν εἴνοιαν ἐνδέδειχθ' ἐπὶ πολλῶν ἀγάνων τῶν πρότερον*.

1. 1269. *οὐ* with *προτείνων*, 'whom shielding with your life,' cp. II. 9. 322 *αἰεν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν*.

1. 1271. *ἐρριμένα*, cp. Aesch. Eum. 215 *Κύπριος δ' ἀτιμος τῷδ' ἀπέρριπται λόγῳ*.

1. 1273. 'Have you no memory at all of the time?' For *οὐδὲν* cp. O. T. 1401 *δρά μου μέμνησθε τι*.

1. 1274. *ἐρκέων*, the gen. is due to the idea of being 'shut within' a given space, as if *ἐντος* were repeated from *ἐγκεκλημένους*. According to Homer the rescue of the Greeks is due to Patroclus not to Ajax. Sophocles may have designedly followed another tradition as about Hector's death. cp. supra I. 1030; and in any case Ajax was the 'bulwark' of the Greeks in the absence of Achilles. See II. 14. 402 foll.

1. 1275. *δορός*, as in supra I. 963 *ἐν χρεὶ δορός*.

1. 1276. *ἀμφὶ*. Cp. Hom. Il. 12. 175 *ἀμφὶ πύλησι μάχεσθαι*.

1. 1277. *δικροιστιν ἥδη ναυτικοῖς ἐδωλοῖς*. It appears from Hdt. I. 24 (Arion) that the word *ἐδωλια* was specially applied to some place at the stern, a sort of rudimentary quarter-deck where passengers sat (Eur. Hel.

1571), and under which goods were stowed away. Hence it may mean simply 'already touching or threatening the stern,' (blazing close upon the stern). Hector in the Iliad takes hold *πρίμης νεὸς* to fire it. (Il. 15. 705, 717.) Cp. Hdt. 6. 114.

l. 1278. The repetition of *ναυτικὰ* seems to imply that resistance for the camp was at an end; they were fighting for the means of departure.

l. 1281. The reference is to supra l. 1237. *συμβήνατ ποδί*, 'set foot by thine,' or as others, 'joined in battle with the enemy.' In either case Teucer exaggerates the meaning of Agamemnon.

l. 1282. *ὑπέν*, 'towards you,' = *erga vos*.

l. 1284. He had offered himself unbidden before the lot was thrown, Il. 7. 164.

l. 1285. This is said to be a reference to the allotment of the Peloponnesus among the sons of Heracles. Cresphontes threw a lump of earth into the urn; this crumbled when the lots were taken, and thus was left the last in the urn. *δραπέτην*, 'shirking.' Teucer hints that some of the chiefs may have used this device.

l. 1287. *κανῆς*, gen. of place whence, cp. El. 78. *ἄλμα κουφεῖν*, cognate acc., or rather *κουφεῖν* is the cognate verb = *ἄλμα κοῦφον ποιεῖν*. Cp. El. 406 *τυμβεῦσαι χόάς*, i.e. *χόάς ἐπιτυμβίους ποιεῖν*.

l. 1290. *καὶ θροῖς*. The *καὶ* is due to the interrogator asking for *additional* information, cp. supra l. 462.

l. 1292. *ἀρχαῖον*, 'at first,' 'in his origin.' The word is in part a predicate. Cp. Ant. 593 *ἀρχαῖα τὰ Λαβδακίδῶν οἴκαν δρῶμαι*, κ.τ.λ., and note.

l. 1293. *αὖ* = 'in the next generation.' *διστεβέστατον* is best taken with *δεῖπνον*, cp. the rhythm of supra l. 315 *τοῦξειργασμένον | ξεξα, κ.τ.λ.*

l. 1295. Aerope is meant. Sophocles here seems to follow the same story as Euripides, who (in his *Κρήσσαι*) tells that her father Catreus gave Aerope to Nauplius to be drowned, but he betrothed her to Plisthenes instead; l. 1297 therefore expresses the *intention* of Catreus.

l. 1297. *διαφθοράν*, 'to be destroyed by.' Cp. O. T. 1248 *τὴν δὲ τίκτουσαν λίποι | τοῖς οἰστοῖς αὐτοῦ δύστεκνον παιδονργίαν*.

l. 1298. *τοιμῆδε*. The description is to follow.

l. 1299. *δε ἐκ πατρὸς μέν*. We should expect *ἐκ μητρὸς δὲ* to follow, but this is absorbed into the relative sentence, *δοτίς, κ.τ.λ.*

l. 1302. *Λαομέδοντος*, sc. *θυγατήρ*.

l. 1304. *ἐξ ἀριστέων δυοῖν*, 'from princes on both sides.' (*ἀριστεύς*.)

l. 1305. *Διν αἰσχύνοιμι τοὺς πρὸς αἴματος*, (1) 'bring shame upon my race (Ajax),' i.e. by my own birth, cp. supra l. 1260, or (2) 'let shame come to my kin.' Cp. Aesch. S. c. T. 546.

1. 1307. οὐδὲ ἐπαισχύνα λέγων, 'and art not ashamed to say it.' He was not content with the *ἴργον διαυθόν* (supra l. 947). Tence identifies Agamemnon with Menelaus, who had been his spokesman supra l. 1062-4.

1. 1308. βαλεῖτε πον, 'cast him out anywhere' without burial. Cp. l. 1333.

1. 1309. χήμας τρεῖς, Teucer, Tecmessa, and Euryaks. (Not Teucer, Agamemnon, and Menelaus).

1. 1311. προδηλώς, 'publicly,' dying in conflict with the chieftains; the death of Teucer would be a matter of public fame.

ll. 1311, 12. 'Thy wife, or shall I say, thy brother's?' Teucer speaks with contemptuous indifference of the woman belonging to the Atridae. Cp. II. 9. 327 δάραν ἔνεκα σφετεράν.

1. 1313. τοῦθον. Cp. O. T. 627 δᾶλ' ἐξ ἵσου δεῖ πάρων.

1. 1315. ἐν ἕμοι θρασύς. Cp. supra l. 1092.

1. 1317. ἐνάψαν δλλδ συλλύσων. Cp. Ant. 40 λένου ἀνὴ τούτονος. Here also the words have an immediate reference to the situation, for *ἐνάψαν* means 'to begin a fray.' Cp. Homer's expression in regard to Arete, Od. 7. 74 οἵσιν τ' εὐ φρονέροι καὶ δυδράσι νείκεα λύει.

1. 1319. Βοήν. For the acc. (Attic) cp. supra l. 136 σὲ μὲν εὐ πράσσοντος ἐπιχαίρω. ἐπ' ἀλκίμῳ νεκρῷ. These words strike the key-note of the line of action taken by Ulysses.

1. 1320. Agamemnon begins with an excuse conveyed in γάρ.

1. 1323. συνβαλεῖν, 'to cast' to meet the weapon of his enemy.

1. 1325. βλάψην ἔχειν, sc. σε (subj).

1. 1328. ἔξεστον οὖν, sc. μοι. φέλει is to be taken (1) as making up part of the predicate with *ἔντυρετεῖν*. 'May I speak truth to my friend and aid thee (in counsel) as heretofore?' Or (2), after *ἔξεστιν*, 'Is it allowed to your friend?' which seems to agree better with what follows.

1. 1330. I.e. if it were not possible for you to speak your mind and continue friendly.

1. 1333. μὴ τλῆς, 'Do not harden your heart,' etc.

1. 1334. ἡ βία, 'the spirit of violence,' i.e. of despotic government. Aesch. Ag. 385 δ τάλαινα πειθώ.

1. 1339. οὐκ ἀνταγμάσαμ' ἀν, 'would not so far dishonour him in return.'

1. 1340. ἵνα with δριστόν. 'In him the bravest of the brave Argive host.' Cp. Aesch. Pers. 327 εἰς δυῆρ πλείστον πόνον | διχθροῖς περασχέν. Observe the aorist, 'I have seen none so noble.'

1. 1342. ἀπηγόρου. The rebuke is softened by using the passive voice.

1. 1343. οὐ γάρ πι τοῦτον, 'not him by any means.' The conduct of

Agamemnon will not injure Ajax, but the divine law, and even to hurt Ajax now is unworthy.

ll. 1344, 5. *ἀνθρα .. τὸν ἀσθλόν*, refers to Ajax, and is so echoed by Agamemnon, l. 1352.

l. 1348. 'Ought you not to trample on a dead foeman?' Not only to slay, but to insult the slain.

l. 1350. It is not easy to preserve royal power and yet pay respect to laws which require us to spare a dead enemy. There is an implied sneer at *εὐσέβεια* as something good only for the mass. Cp. Ant. 780 *τόνος τερισσός ἐστι τὸν "Αἰδη σέβειν.*

l. 1353. Your power is established by listening to the voice of friends. For the gen. *φλών* with *νικώνεος* cp. supra l. 807.

l. 1357. 'Nobleness prevails with me far more than enmity.' The article is added with the abstract. The gen. *τῆς ἔχθρας* is difficult, it may be explained from the notion of comparison implied in *νικᾶ* = 'is superior to,' *κρέσσον* *ἐστι περὶ ἐμοὶ*. Wolff conjectures *τὰ τῆς ἔχθρᾶς*.

l. 1358. *τοιούθε*, i.e. those who let nobility outweigh enmity. For *φῶτες .. βροτῶν* cp. O. C. 281 *φωτὸς ἀνοίου βροτῶν.*

l. 1359. Cp. O. C. 615 *τὰ τερτιὰ πικρὰ γίγνεται καῦθις φίλα.* The meaning is that such an estrangement as that between Ajax and Agamemnon was of too common occurrence to be treated in an exceptional way. By saying this Ulysses also tries to call up an image of their former friendship in the heart of Agamemnon, and to remind him that other estrangements may follow.

l. 1360. *ἐπανεῖσθαι*, 'advise,' 'approve of.' Ant. 1102.

l. 1362. *δελούς*, as appearing to yield to Teucer's threats. For *τῆθε Θήμερός*, cp. supra l. 756.

l. 1363. *μὲν οὖν*, as often, corrects the preceding statement.

l. 1365. *καὶ γάρ αὐτός*. The meaning is not, 'I shall one day need a grave,' but 'that is the course I intend to pursue.' Cp. O. C. 641 *τῆθε γάρ ξυνόσομαι.* This alone is in keeping with the immediate context. Otherwise the taunt in l. 1365 would have no sting. And however Ulysses may be himself impressed (cp. supra ll. 121 foll.) he is not likely to use a sentimental argument in trying to persuade Agamemnon. It must be remembered that, while Agamemnon was general-in-chief, Ulysses had the most influential voice in the council.

l. 1366. *δημοί* is suppl. pred. used adv. Others punctuate *ἢ πάνθ'* *ζωία τὰς δινῆς αὐτῷ πονεῖ.* And some interpret, 'each is true to his character in what he does.' But this is pointless. Agamemnon means, 'I see, you do not wish to bear the odium (of favouring his burial) alone. That is why you try to persuade me.' For the n. pl. cp. supra l. 1039 *ἐκεῖνα.* Ulysses quietly accepts the reproach, because explanation would be useless.

1. 1369. *ὅτε δὲ ποιήσεις*, 'however you may do it,' i.e. 'whether you do it yourself or give others permission, your kindness will be equally acknowledged.' Cp. supra l. 1117 *ὅτε δὲ γέ, κ.τ.λ.*, O. C. 1361 *ώστερ* *δὲ γά, σὺν φονέων μεμνημένος.*

1. 1371. *οὐδὲ μέν*. Cp. l. 1. *τήσθε καὶ, κ.τ.λ.* Cp. O. T. 763. The concession is made merely out of consideration for Ulysses.

1. 1372. Observe that Ajax is not *ἔκατ* (in Agamemnon's mind) till he is buried. Cp. ll. 23. 137 *ἔταρον γάρ δέμυμονα τέμπτ* 'Αἰδοσθε.

1. 1373. *χρῆσις*, i.e. *χρήσεις*. Cp. El. 606, Ant. 887 *εἴτε χρῆ θανεῖν* and note.

1. 1375. *τοιούτον ὄντα*, 'after showing yourself to be such as we have seen.'

1. 1376. *ἀγγέλλομαι*, 'declare to,' 'assure.' The middle verb implies that the announcement, and also the thing promised, come from himself. Cp. O. T. 148 *ἄν δέ δέ* *ἔμαργγέλλεται. τάπεδ τούθε*, 'henceforth.'

1. 1380. *πονεῖν*, 'to take pains in burial;' cp. supra l. 1165, infra l. 1415 *τρόπος ἀνδρὸς πονῶν*.

1. 1382. *λόγοισι*, 'in respect of what you say,' i.e. though I cannot give it effect in deed; cp. Ant. 691 *λόγοις τοιούτοις, οἷς σὺ μὴ τέρψῃ κλίνων*. There is no explicit antithesis, but the word prepares the way for ll. 1393 foll. *ἔψευσας ἀλπίδος*. Cp. O. T. 1432 *ἐλπίδος μὲν δικέστασας*.

1. 1384. *χερσίν*, 'with help of the hand.' *παρῶν* gives dramatic effect, as supra l. 1156. There is the same distinction between *putting to the hand* and assisting in other ways in Tr. 1214 *δοσον γ' ἀν αὐτῷς μὴ ποτιψάνων χεροῖν*. Ulysses is not forbidden to help in the accessories but only in the immediate rites, lest his presence should offend the dead.

1. 1386. *ἐπιθρόνητος*. Cp. supra l. 103 *τοβιτριπτον*.

1. 1389. 'Ολύμπου τούθε, 'in this heaven above us.' Cp. Ant. 758 *ἄλλ' οὐ, τόνθ' Ολυμπον, κ.τ.λ.* The gen. is to be taken in a partly locative sense with *πρεσβείοντος*.

1. 1392. *λάθασις*. The plur. is concrete, 'a deed of wrong and outrage.' Cp. El. 485 *δὲ νῦν κατέπεφνεν αλοχίστας ἐν αἰκίαις*. Cp. supra ll. 46, 561.

1. 1394. *τάφον*. Teucer will not allow Ulysses to take part in the actual burial, for this might be offensive to Ajax, whose spirit may be supposed to retain his angry feelings (cp. Hom. Od. 11. 542 foll.), but in any more general rites instituted in order to do honour to Ajax, he is welcome to assist (*τὰ δέ ἄλλα καὶ σύμπρασσε*), and to bring any one whom he chooses as a helper.

1. 1398. *τὰ δέ ἄλλα πάντα*, i.e. all things intimately connected with the burial, and preparation of the mound, the inscription, etc. Cp. Thuc. 2. 35 *δοσα περὶ τὸν τάφον δημοσίᾳ παρασκευασθέντα δράτε.*

l. 1399. καθ' ἡμᾶς, 'in our judgment.'

l. 1400. ἡθελεν, sc. συνθάπτειν.

l. 1401. ἐπανέρας is more than *ανέρας*: 'commending' rather than 'acquiescing in,' 'giving hearty approval to your decision.'

l. 1402. πολὺς .. χρόνος. Much time has been taken up in the altercations with Menelaus and Agamemnon. Some are to prepare the grave (cp. supra l. 1165), others to warm water for lustral purposes, others to fetch the body-armour from the tent. The shield is not included owing to the instructions in ll. 574-577, which must be supposed to have been communicated to Teucer.

l. 1404. 'And some place upon the fire a lofty tripod conveniently for holy lustrations.' τοι, Epic for *οι*. Some to avoid this have read τὸν δέ: thus making two divisions *οι μὲν .. μία δέ, κ.τ.λ.* But such a limitation as *μία, κ.τ.λ.*, is better as applied to a *third* tripod. Nor is any definite cauldron spoken of.

l. 1405. λοντρῶν, gen. with ἐπίκαιρον. ἀμφίπυρον, pred. with θέσθε.

l. 1409. πατρὸς with πλευρά.

l. 1410. φιλότητι is adverbial = 'lovingly.'

l. 1411. There is some difficulty in supposing that after πολὺς ἐκτέταται χρόνος, the blood is still gushing as above l. 918, but black gore may still be oozing from the wound, and either (1) this may be stopped by lifting the side, or (2) it may be a reason for care in lifting him (φιλότητι θιγάνω). φυσῶσι because the veins were believed to be air vessels. ἀνω = 'forth to the light.' This action is preparatory to washing the corpse.

l. 1412. μέλαν μένος, 'the dark life-blood.' Cp. Aesch. Ag. 1037; also πρὶν αἷματηρὸν ἔκαφρίζεσθαι μένος ib. 1067.

l. 1413. φίλος with παρεῖναι, (ὅστις διηρὸς φησὶ παρεῖναι φίλος.)

l. 1415. τῷδ' ἀνδρὶ, for the dat. cp. supra l. 1366.

l. 1417. If we retain the line we may (1) supply πονήσας from πονῶν: 'And for no better than Ajax, when he was Ajax, has he laboured among men.' Or (2) we must suppose a stronger case of the attraction noticed in εἴπερ τινὲς supra l. 488, and then the meaning is, 'in all ways good—none better heretofore, than Ajax when he lived, I mean.' ὅτι τὴν ποτὲ is a good emendation.

l. 1418. The remarks of the Chorus are excited by the change in the fortunes of Ajax, and in a less degree by the change in the temper of Ulysses. The peace and harmony of this moment take them by surprise.

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